Tulip Ware
Pennsylvania-German Potters

Sgraffito Pie Plate, made by David Spinner, Bucks County, Penna., about 1800.
From the collection in the Pennsylvania Museum.

TULIP WARE

OF THE

PENNSYLVANIA-GERMAN POTTERS

AN HISTORICAL SKETCH
OF THE ART OF SLIP-DECORATION IN
THE UNITED STATES

BY

EDWIN ATLEE BARBER, A.M., PH.D.

CURATOR AND SECRETARY OF THE PENNSYLVANIA MUSEUM
AND SCHOOL OF INDUSTRIAL ART
PHILADELPHIA

AUTHOR OF
"POTTERY AND PORCELAIN OF THE UNITED STATES"
"ANGLO-AMERICAN POTTERY"
"AMERICAN GLASSWARE, OLD AND NEW," ETC.

WITH NEARLY 100 ILLUSTRATIONS

PHILADELPHIA
MCMIII

Only 300 copies printed on large paper
of which this is
No. TL 212

The type has been distributed

Copyright, 1903, by
THE PENNSYLVANIA MUSEUM AND SCHOOL OF
INDUSTRIAL ART
Philadelphia, Pa.

ART
REF

64-57268

PREFACE

The existence of the ancient art of Slip-Decoration in America was not known to ceramic students until the year 1891, when the present writer's attention was first attracted to the subject, while gathering material for "*The Pottery and Porcelain of the United States*," through the purchase of a red earthenware pie plate. This piece, embellished with floral and bird devices in the sgraffito style, and an inscription in German, with date 1826 (see illustration 66), was at first supposed to be an example of European workmanship, but careful examination revealed the fact that some of the words scratched in the border were in Pennsylvania "Dutch." From this clew a series of investigations was instituted which resulted in the interesting discovery that this curious art, which had been brought from Germany, was flourishing in Eastern Pennsylvania before the middle of the eighteenth century.

Through the liberality of Mr. John T. Morris, of Philadelphia, the Pennsylvania Museum acquired the collection of Pennsylvania-German slip-decorated ware formed by the writer for the purpose of illustrating the work above mentioned. Around this, as a nucleus, have been gathered many additional examples, showing the best work of the old Pennsylvania-German potters. This collection is now the most representative and complete of its kind that has ever been brought together, as it was formed before other investigators were aware that slip-decorated pottery had been made in this country. Many of these pieces were procured from the descendants of the makers, and, through information obtained from their recent owners, are known to have come from particular potteries.

After the lapse of so great a period it is extremely difficult to locate the old pot-works, which have long since disappeared. It is with much gratification, therefore, that the writer, after ten years of research and investigation, is enabled to give some account of at least a few of the old establishments where the ware was produced and to fully identify many of the best pieces in the collection.

The majority of the illustrations used in this Handbook first appeared in articles contributed by the writer to numerous periodicals, and in each instance due credit is given in the list which follows.

The author desires to embrace this opportunity to acknowledge his deep obligations to Mr. Thomas B. Deetz, of Sellersville, Pa., a companion in many a search through the pottery district, whose knowledge of the local dialect was a material help in procuring numerous valuable pieces which otherwise could not have been obtained; to Mr. Charles H. Deetz, of Washington, D. C., and Dr. Julius F. Sachse, of Philadelphia, for assistance in translating some of the more difficult passages in the Pennsylvania-German inscriptions found on the ware; to Hon. Samuel W. Pennypacker, now Governor of the State, and Mr. Frank Ried Diffenderffer, of Lancaster, Pa., for information relative to the German immigration into Pennsylvania, and to Mr. A. B. Haring, of Frenchtown, N. J., for descriptions of the processes employed by the old potters.

In conclusion, the author asks that where discrepancies may be found between any of the statements contained in his earlier contributions on this subject and those that follow here, in the descriptions of processes, the rendering of inscriptions, or the recital of historical facts, the reader will accept the present volume as the final result of these investigations.

E. A. B.

March 1, 1903

CONTENTS

		Page
I.	The Settlement of Eastern Pennsylvania by the Germans	11
II.	The Pennsylvania-German Dialect and Literature	19
III.	Slip-Decoration in Europe and America	31
IV.	Tools and Processes of Manufacture	45
V.	Varieties of Slip Ware	67
VI.	Decorative Subjects of the Pennsylvania-German Potters	81
VII.	The Tulip in Decoration	93
VIII.	Earthenware Utensils of the Pennsylvania Germans	99
IX.	Slip Potters of Eastern Pennsylvania. Eighteenth Century	105
X.	Slip Potters of Eastern Pennsylvania. Early Nineteenth Century	127
XI.	Gift Pieces	183
XII.	Unidentified Slip-Decorated Ware Found in Pennsylvania	191
XIII.	Miscellaneous Inscriptions	207
XIV.	Slip-Decoration as Practised by American Potters	215

ILLUSTRATIONS

No.	Subject	Date	Maker	Where Cut First Appeared	Page
	Sgraffito Pie Plate	c. 1800	David Spinner	"House and Garden," Philadelphia (Drawn by Miss Anna M. Newbold, a pupil of the School of Industrial Art of the Pennsylvania Museum)	Frontispiece
1	English Slip Dish	XVII cent.	Unknown	"Ceramic Monthly," Chicago	33
2	German Slip Ware	XVII cent.	"	.....	34
3	" " Dish	1826	"	"House and Garden," Philadelphia	35
4	French Sgraffito Dish	XVIII cent.	Entoine	.....	37
5	Tulip Motive	c. 1796	Penn'a-German	"China, Glass and Pottery Review," New York	41
6	Potter's Tools	XVIII cent.	"	"Glass and Pottery World," Chicago	48
7	Three Quill Slip Cup	"	"	New York "Sun"	53
8	Slip-Traced Pottery	1769–1830	"	"House and Garden," Philadelphia	55
9	Single Quill Slip Cup	c. 1800	"	"China, Glass and Pottery Review," New York	57
10	Sgraffito Pottery	1796–1830	"	"House and Garden," Philadelphia	58
11	Pottery Kiln	c. 1830	"	"Glass and Pottery World," Chicago	60
12	Duck Motive	1812	Johannes Neesz	"China, Glass and Pottery Review," New York	62
13	Penn'a Museum Collection	1762–1849	Penn'a-German	.....	63
14	Slip-Traced Dish	c. 1825	"	"Glass and Pottery World," Chicago	67
15	" " "	c. 1840	"	"Clay Worker," Indianapolis	69
16	Sgraffito Dish	1810	"	"Glass and Pottery World," Chicago	71
17	Sgraffito Pie Plate	c. 1830	"	.....	73
18	Molded Dish	1794	I. T.	"Glass and Pottery World," Chicago	75
19	Fuchsia Motive	c. 1800	David Spinner	.....	81
20	Tulip Motive	c. 1830	Penn'a-German	.....	83
21	Peacock Motive	c. 1825	"	"Glass and Pottery World," Chicago	85
22	Horse Motive	1838	Benjamin Bergey	.....	87
23	Human Figures	c. 1800	David Spinner	"House and Garden," Philadelphia	89
24	Illuminated "Sampler"	1804	Penn'a-German	New York "Sun"	94
25	Iron Stove Plate	1763	Thomas Rutter	"Clay Worker," Indianapolis	95
26	Potter's Mark	1799	Joseph Smith	"China, Glass and Pottery Review," New York	108
27	Sgraffito Tea Caddy	1767	"	.....	109
28	Sgraffito Dish	1762	"	(Drawn by Vernon Howe Bailey, a pupil of the School of Industrial Art of the Pennsylvania Museum)	Color Plate Opp. 110
29	" Pie Plate	1773	"	"German Immigration into Pennsylvania" (By Diffenderffer. Courtesy of Dr. Julius F. Sachse)	110
30	" Dish	1786	Georg Hübener	"Glass and Pottery World," Chicago	113
31	" "	1789	"	"Clay Worker," Indianapolis	115
32	" "	1792	"	"Glass and Pottery World," Chicago	116
33	" "	1792	Rudolf Drach	" " " " "	118
34	" "	1796	John Leidy	"Pottery and Porcelain of the United States"	119
35	Slip-Traced Dish	1797	"	" " " " " "	120
36	" " "	1800	"	"Glass and Pottery World," Chicago	122
37	Sgraffito Pie Plate	c. 1800	David Spinner	"Clay Worker," Indianapolis	128
38	" " "	c. 1800	"	"Glass and Pottery World," Chicago	129
39	" " "	c. 1800	"	"Keramic Studio," Syracuse	130
40	" " "	c. 1800	"	" " "	131
41	" " "	c. 1800	"	" " "	131
42	" Pie Plates	c. 1800	"	" " "	132
43	" " Plate	c. 1800	"	" " "	133
44	" " "	c. 1800	"	"Glass and Pottery World," Chicago	133
45	" " "	c. 1800	"	"Clay Worker," Indianapolis	135
46	Portrait, Johannes Neesz	1775–1867		"China, Glass and Pottery Review," New York	137
47	Sgraffito Pie Plate	1812	Johannes Neesz	"Ceramic Monthly," Chicago	139
48	" " "	1805	"	"House and Garden," Philadelphia	141
49	" " "	c. 1805	"	"China, Glass and Pottery Review," New York	143

ILLUSTRATIONS (*Continued*)

No.	Subject	Date	Maker	Where Cut First Appeared	Page
50	Sgraffito Pie Plate	c. 1810	Johannes Neesz	"Pottery and Porcelain of the United States"	144
51	" " "	c. 1810	"	.....	146
52	" " "	1814	"	.....	147
53	" " "	1826	"	"House and Garden," Philadelphia	148
54	" Shaving Basin	c. 1830	John Nase	.....	150
55	Slip-Traced Dish	1847	"	"Pottery and Porcelain of the United States"	151
56	Slip Sugar Bowl	c. 1830	"	.....	152
57	Sgraffito Pie Plate	1808	Andrew Headman	"House and Garden," Philadelphia	154
58	Slip Flower Vase	1849	Charles Headman	"Pottery and Porcelain of the United States"	155
59	Puzzle Mug	1809	Philip Kline	" " " " " " "	156
60	Potter's Mark	c. 1830	Jacob Scholl	"China, Glass and Pottery Review," New York	158
61	Sgraffito Pie Plate	1831	"	"Pottery and Porcelain of the United States"	159
62	" Jars	c. 1830	"	" " " " " " "	160
63	Potter's Mark	1811	Henry Roudebuth	"China, Glass and Pottery Review," New York	161
64	Jardiniere	1828	Samuel Troxel	"House and Garden," Philadelphia	163
65	Sgraffito Pie Plate	1826	"	"Popular Science Monthly," New York	164
66	" Dish	1823	"	.....	165
67	Portrait, David Haring	1801–1871		"Glass and Pottery World," Chicago	169
68	Tobacco Jar	c. 1840	David Haring	" " " " "	170
69	Pottery Toys	1800–1840	Penn'a-German	" " " " "	171
70	Slip Pie Plate	c. 1838	Benjamin Bergey	"Pottery and Porcelain of the United States"	172
71	" " "	c. 1838	"	"Ceramic Monthly," Chicago	173
72	" " Dish	1838	"	"Old China," Syracuse	174
73	Sgraffito Pie Plate	1828	Abraham Weaver	"Glass and Pottery World," Chicago	176
74	" " "	c. 1830	Friedrich Hildebrand	"House and Garden," Philadelphia	177
75	" " "	c. 1830	"	"Glass and Pottery World," Chicago	178
76	" " "	1804	Penn'a-German	"Clay Worker," Indianapolis	184
77	" " "	c. 1830	"	"Glass and Pottery World," Chicago	186
78	Deer Motive	1814	Johannes Neesz	.....	187
79	Slip-Traced Dish	1769	Penn'a-German	.....	192
80	" " "	c. 1796	"	.....	194
81	" " "	c. 1796	"	"Old China," Syracuse	195
82	" " "	1801	"	" " "	196
83	Barber's Basin	1733	"	"German Immigration into Pennsylvania" (By Diffenderffer. Courtesy of Dr. Julius F. Sachse)	197
84	Sgraffito Pie Plate	1786	"	"Clay Worker," Indianapolis	198
85	" " "	1793	"	" " "	199
86	" Dish	1789	"	"House and Garden," Philadelphia	200
87	" Mug	1816	"	"Clay Worker," Indianapolis	201
88	" Platter	1826	"	" " "	202
89	" Jar	c. 1830	"	.....	203
90	Slip Pie Plate	c. 1830	Connecticut	.....	217
91	" Cups	c. 1800	Morgantown, W. Va.	"Smithsonian Report," 1899	219
92	" Jars	c. 1800	"	" " "	220
93	Potter's Tools ("Ribs")	c. 1800	"	" " "	221
94	" " ("Coggles")	c. 1800	"	" " "	222

I. The Settlement of Eastern Pennsylvania by the Germans

CHAPTER I.

The Settlement of Eastern Pennsylvania by the Germans.

As early as 1683 German emigrants from the Upper Rhine and the Palatinate began to arrive in Pennsylvania. Others followed in 1685, 1698, 1706, and in 1709 there was a large emigration from Switzerland to Lancaster county. Between 1717 and 1727 there were many more arrivals, and from that time on for fifty years the exodus from the fatherland continued in an ever increasing stream. They came principally from the provinces near the Rhine, from Hesse, Rhine Palatinate, Würtemberg, Baden, from Hesse Nassau to the north, from Franconia on the east and from Switzerland on the south. Many came from the towns of Darmstadt, Mannheim and Durlach on the east of the Rhine, and from Worms and Kaiserslautern to the west, and numerous other places along the upper and lower valley of the same river. Hundreds of these immigrants settled in Philadelphia, Montgomery, Bucks, Northampton, Lehigh, Berks, Schuylkill, Dauphin, Lebanon, Lancaster and York counties, whence they gradually extended into other counties and other states. Throughout this portion of southeastern Pennsylvania they have left their impress in the names which they gave to towns and townships, such as Tulpehocken from *Tulpe* (Tulip) and *Hocken* (set in heaps), Franconia, Hanover.

The following extracts from *The German and Swiss Settlements of Colonial Pennsylvania*, by Oscar Kuhns, will "give a general view of the streams of immigration which flowed

into Pennsylvania between the years 1683 and 1775. We may divide this period into three parts: First, from 1683 to 1710, or from the founding of Germantown to the coming of the Swiss Mennonites; second, from 1710 to 1727, the year when the immigration assumed large proportions and when official statistics began to be published; the third period extends to the outbreak of the Revolution, which put an end to all immigration for a number of years. During the first of the above periods the numbers were very small; the second period marks a considerable increase in numbers, which during the third period swell to enormous size * * *."

"The second period begins with the advent of the Swiss Mennonites in 1710 * * *. About this very time began the settlement of Lancaster county by Swiss Mennonites * * *. In the archives of Amsterdam we find a letter of thanks to Holland written by Martin Kündig, Hans Herr, Christian Herr, Martin Oberholtzer, Martin Meili and Jacob Müller. This letter was dated June 27, 1710, and states that they were about to start for the New World. October 23d of the same year we find a patent for ten thousand acres of land on Pequea Creek, Conestogoe (later a part of Lancaster county, which was not organized till 1729), made out in the names of Hans Herr and Martin Kündig, who acted as agents of their countrymen, some of whom had already arrived, and others of whom were to come. No sooner had these first settlers become established than Martin Kündig was sent back to Germany and Switzerland to bring over those who wished to share their fortune in what was then an impenetrable forest, but is now known as the garden-spot of the United States, Lancaster county * * *."

"The third period, which we shall now discuss, is marked by the fact that we have an official record of all those who entered at the port of Philadelphia. We have seen that in 1717 the large influx of foreigners excited serious alarm.

This alarm was excited anew with the renewal of large arrivals, and on October 14, 1727, the Provincial Council adopted a resolution to the effect that all masters of vessels importing Germans and other foreigners should prepare a list of such persons, their occupations, and place whence they came, and further that the said foreigners should sign a declaration of allegiance and subjection to the king of Great Britain, and of fidelity to the Proprietary of Pennsylvania. The first oath was taken in the court-house at Philadelphia, September 21, 1727, by 109 Palatines.

"The above-mentioned lists contain the names of the vessels and their captains, the port from which they last sailed, and the date of arrival in Philadelphia. They also give in many cases the native country of the voyagers, not, however, with much detail, or so constantly as we could wish * * *. On September 12, 1734, one ship's company of 263 is composed of Schwenckfelders. In 1735 we find Palatines and Switzers, and on August 26th, Switzers from Berne. * * * The lists for 1749 and 1754 are especially full in this respect, and under date of the arrival of each ship the fatherland of the new arrivals is given variously as Würtemberg, Erbach, Alsace, Zweibrücken, the Palatinate, Nassau, Hanau, Darmstadt, Basel, Mannheim, Mentz, Westphalia, Hesse, Switzerland, and, once only, Hamburg, Hannover and Saxony * * *."

"The earliest arrivals of the people with whom we have to do in this book remained in Germantown, Philadelphia, or the immediate vicinity. Shortly after the beginning of the new century they began to penetrate the dense forests which then covered the present counties of Montgomery, Lancaster and Berks. As the lands nearest to Philadelphia became gradually taken up, the settlers were forced to make their way further and further to the West. When no more lands remained on this side of the Susquehanna, the Ger-

mans crossed the river and founded the counties of York and Cumberland. Still later they spread over Northampton, Dauphin, Lehigh, Lebanon and the other counties, while toward the end of the century the tide of colonization swept to the South and the newly opened West."

An examination of the official records relating to the third period (after 1727), to which reference is made above, reveals the fact that many of the arrivals bore the same surnames as those who at a later date were operating potteries in some of the southeastern counties of the state. For instance, on September 11, 1728, a list was presented of the names of forty-two Palatines who, with their families, were imported here in the ship "James Goodwill," from Rotterdam, but last from Deal, as by clearance from the officers of the customs there, bearing date the 15th day of June, 1728. In this list is found the name of Frederick Sholl, in all probability an ancestor of Michael and Jacob Scholl, who, as we shall see, were potters in Montgomery county about the beginning of the following century. In the lists of arrivals for the year 1730, we find the name of Rudolph Draugh, evidently a progenitor of the Rudolf Drach who was potting in Bucks county sixty years later. In 1731 came six members of the Nehs family, and in 1733 Johannes Naiis, to which stock Johannes Neesz (afterwards written Nase) probably belonged, whose pottery was in operation in Montgomery county after the opening of the nineteenth century In the last-named year Peter Drochsel's name appears on the list of the ship "Samuel," from Rotterdam, and it is reasonable to suppose that Samuel Troxel, the Montgomery county potter of sixty years later, was one of his descendants. George Heibner, who reached Philadelphia in 1734, was in all probability the grandfather of Georg Hübener, who was engaged in the manufacture of earthenware some fifty years afterwards.

The following observations on *The German Immigration into Pennsylvania,* by Frank Ried Diffenderffer,* are of interest:

"While this German immigration was considerable in some years prior to 1727, it was irregular and seemingly spasmodic. Apparently it was gathering strength and courage for the half century of irrepressible exodus which was to follow. In the fall of 1727, five ships laden with German immigrants reached the wharves of Philadelphia * * *."

"Prior to 1741 all the Germans who came to Pennsylvania were called Palatines on the ship lists, irrespective of the place of their nativity. Subsequent to that time, however, the terms 'Foreigners,' 'inhabitants of the Palatinate and places adjacent' were applied to them. Still later, after 1754, the German principalities from which they came are not mentioned * * *."

"The inflowing tide of German immigrants to the Province of Pennsylvania, through the port of Philadelphia, is not secondary in importance to the coming of William Penn himself and the establishment of his Government on the banks of the Delaware. Considered in its historic bearings, it is not only one of the most noteworthy events associated with the colonization of America, but is besides invested with a more special interest, all its own, of which I shall attempt to give the more important details.

"The first Germans to come to America, as colonists in Pennsylvania, were, as a rule, well to do. Nearly all of them in the beginning of that mighty exodus had sufficient means to pay all the charges incurred in going down the Rhine to the sea, and enough besides to meet the expenses for carrying them across the ocean, and yet have some left when they arrived to pay for part or all of the lands they took up. The

*Published at Lancaster, Pa., 1900.

large tracts taken up by the colony at Germantown and at Conestoga are all-sufficient evidence of this. And this continued to be the rule until about 1717, and perhaps later, when the great exodus from the Palatinate set in. Then the real race to reach the New World began. The poorer classes had not been unobservant of what was going on. If America was a place where the rich could become richer still, surely it must be a place where the poor also might better themselves. At all events, nothing could be lost by going, because they had the merest pittance to begin with. Besides, all the accounts were favorable. Those already in Pennsylvania sent back glowing descriptions of the ease with which land could be acquired, the productiveness of the soil, the abundance of food, the freedom from taxation and the equality of all men before the law to their natural rights and their religious creeds."

This, in brief, is the history of the German settlement of eastern Pennsylvania. The Swiss element, speaking largely the same language, became amalgamated with the German, which preponderated, forming a homogeneous people who are to-day known as the "Pennsylvania Dutch."

II. The Pennsylvania-German Dialect and Literature

CHAPTER II.

The Pennsylvania-German Dialect and Literature.

The distinguished philologist, the late Professor Samuel Stehman Haldeman, who made a thorough study of the Pennsylvania-German tongue, described it as a legitimate South-German dialect with an element of English, and not, as is popularly supposed, a corrupt form of the German language as developed in America.

Another authority on this subject, the late Dr. Walter J. Hoffman, in a contribution to the American Philosophical Society,* says:

"It is well known that the early German colonists represented almost every dialectic subdivision of the states now embraced within the empires of Germany and Austro-Hungary, but as the immigrants from the Rhenish Palatinate were in excess, the present linguistic residuum partakes more of the characteristics of the Pfalz dialects than those of any other. This fact was most forcibly brought to the writer's attention during the period of his services as Staff Surgeon in the Prussian army, in 1870-71, at which time opportunities for practical comparison occurred almost daily.

"The chief difference between the Pennsylvania dialect and those of the Rhenish Palatinate lies in the fact that the former is characterized by the abundance of nasalized terminal vowel sounds, brought about by the almost unvarying

*Grammatic Notes and Vocabulary of the Pennsylvania-German Dialect. Proceedings of the Am. Phil. Soc., Vol. XXVI, No. 129, 1889.

rule of dropping the final *n* of German words ending in *en* and *ein* * * *."

"It is extremely difficult for the people in the rural districts, who are not familiar with the English language, to acquire the correct sound of *j* as in James, and of *g* as in gem; the result is *tsh* or *ch* as in chain; words, on the contrary, beginning with *ch*, as in Charles, are pronounced like *j*, as in jar.

"The final *th* usually becomes *s*, while the same sound as an initial one becomes *d;* this applies to English words, incorporated with the Pennsylvania-German.

"Both German and English words commencing with *st, sl, sw, sm, sn, sp,* etc., are pronounced as if written with *sh*, the *h* being inserted between the first two consonants, e. g., stein = *shten;* slow = *shlo;* small = *shmal.*"

The same writer, in a paper published in the *Journal of American Folk-Lore*, states that "as pronounced and spoken by the country folk, the dialect is frequently very amusing to those speaking it in the cities, as the former have a peculiar drawl or prolonged intonation not often heard in business communities, where everything is done with promptness and despatch. There are marked differences, too, in words and phrases, so that one who is familiar with the dialect can readily distinguish whether the speaker be from Lancaster, or Berks, or Lehigh county."

The inhabitants of certain remote parts of Germany have less difficulty in understanding the Pennsylvania-German than those nearer the Prussian capital. Mr. Jacob Geismar, a native of Wiesbaden, but now a resident of Philadelphia, informs me that he has frequently conversed with the people of Montgomery and Bucks counties, and that their dialect, eliminating the introduced English or anglicized words, is practically the same as that spoken to-day along the Rhine. Many of the German families of southeastern Pennsylvania

came from Rhenish Hesse and Rhenish Bavaria (Rhine Hessen and Rhine Bavaria), where some of the same surnames are yet found, such as Leidy, Hiestand and Stauffer.

A book of poems, by Karl G. Nadler, published at Lahr, Germany, in 1880, entitled *"Fröhlich Palz, Gott erhalts"* (Joyous Palatinate, God protect it), furnishes an excellent example of the Palatine dialect, which is found to bear considerable resemblance to the Pennsylvania-German, as spoken by the better class.

When written, the language of this section of Pennsylvania is generally a purer German than that which is usually spoken by the people in ordinary conversation. Hence the inscriptions found on their pottery, if allowance be made for the defective orthography, more closely resemble the high German than their own spoken idiom. It must be remembered that the education of the average potter of this district was exceedingly limited, so that in transferring the sentiments he had in mind to his wares, his spelling was likely to be largely phonetic. Thus in the same old saws and mottoes employed by different workmen the manner of writing the words differed considerably, and, in fact, the same decorator not infrequently had a variety of ways for spelling the same words. For this reason it is frequently difficult to translate the ceramic inscriptions, so that it often becomes necessary to first study the sound of certain words as written before we can intelligently search for their equivalents in good German. In the majority of Pennsylvania-German words the original root has been preserved, and while they may not be readily recognized by the eye, a phonetic pronunciation will often suggest to the ear of a German scholar the idea which was intended to be conveyed. A fair illustration of varied orthography is found in the word *richtig*, which is also written *richdig* and *richtich;* in *erd, erde, ert, ehrt* or *örde,* and in *mädchen, mädcher* or *metger.*

The difference between the local dialect as written and spoken by the Pennsylvania Germans will be apparent in the double rendering of the following proverbs, which are quoted by Dr. Hoffman:

Written: "Leben und leben lassen."
Spoken: "Mer mus lewa un lossa lewa."
Translation: Live and let live.

Written: "Er nemmt den Stier bei den Hörnern."
Spoken: "Ar nemt der bull bai da harner."
Translation: He takes the bull by the horns.

Written: "Neua Besen kehren sauber."
Spoken: "Naia besa kara gut."
Translation: New brooms sweep clean.

Written: "Eine blinde Sau findet auch alzemal eine Echol."
Spoken: "En blindti sau findt a alsamol 'n echel."
Translation: Even a blind hog finds an acorn once in a while.

Written: "Wenn ich Geld hab geh ich ins Wirthshaus;
Wenn ich keins hab bleib ich draus."
Spoken: "Wan ich Geldt hab geh ich ins Wartshaus;
Wan ich kens hab blai-wich draus."
Translation: When I have money I go into the tavern;
When I have none I stay outside.

The following passages, quoted from a little volume, entitled *Gemälde aus dem Pennsylvanischen Volksleben*, by L. A. Wollenweber, will perhaps convey even a better idea of the peculiarities of the provincial idiom, as it obtains in eastern Pennsylvania. In a description of winter, with its pastimes and enjoyments, he writes:

"Dann kommts Schlittefahre, wie gehts do net manchmol drunner un drüwer, un wie gehts do ans Esse un Trinke, partikulär hinter die Minz- un Pot-pays.—Un gar's jung Volk! wie geht das an.—Do ischts G'wilde, 's Appelbutterkoche, 's Schlittefahre, 's Fralike un's Spärke, ohne End."

Then comes sleigh riding, bumpity-bump, and how they eat and drink, particularly mince and pot-pies. And then the young people, how they carry on. There is quilting, apple-butter cooking, sleigh riding, frolicking and courting without end.

A laudatory poem, on Pennsylvania, by the same writer, commences thus:

"Ich bin e Pennsylvänier
D'ruff bin ich stolz un froh.
Das land ist schö, die Leut fin nett
Bei Tschinks! ich mach' schier en'ge Wett,
'S biets ke' Land der Welt."

I am a Pennsylvanian,
Of which I am proud and glad.
The land is beautiful, the people are neat
By Jinks! I am willing to wager
That no land in the world beats it.

The expletive used in the fourth line of the above stanza is, of course, of American origin, but is now a common expression in the Pennsylvania-German settlements. The interrogative term "Gel," which corresponds with our ungrammatical expression "ain't it," is also generally used.

A recent writer* thus lucidly describes some of the peculiarities of this curious dialect:

"Among the many interesting phenomena connected with the Pennsylvania Germans none is more striking than their persistence in clinging to their dialect. Here we have a group of people living in the very heart of the United States, surrounded on all sides by English-speaking people, almost every family having some of its branches thoroughly mixed by intermarriage with these people, yet still after the lapse of nearly two hundred years retaining to a con-

*Oscar Kuhns, in *The German and Swiss Settlements of Colonial Pennsylvania*, p. 115, *et seq.*

siderable degree the language of their ancestors. Even in large and flourishing cities like Allentown, Reading and Bethlehem much of the intercourse in business and home-life is carried on in this patois. * * *"

"The vernacular thus religiously preserved was not the literary language of Germany, but a distinct dialect. We have seen that the vast majority of emigrants to Pennsylvania during the last century came from the various states of South Germany; the three principal ones which furnished settlers being the Palatinate, Würtemberg and Switzerland. The inhabitants of these three form two ethnical entities which are more or less closely allied, Würtemberg and Switzerland being practically pure Alemannic, while the Palatinate is Frankish, with a strong infusion of Alemannic blood in certain parts thereof. Hence it follows that the Pennsylvania-German dialect is a mixture of Frankish and Alemannic. Of course, there are subdivisions in these dialects, the Swabian of Würtemberg being different from that of Switzerland, and the mixed speech of the Palatinate different from both. The Pennsylvania-German, then, has as a basis certain characteristics derived from all these dialects, modified and harmonized, many of the original differences having in course of time been so transformed that to-day the dialect is in general homogeneous. * * *"

"But that which stamps it with especial peculiarity are the changes it has undergone under the influence of English. It was only natural that, coming to a strange land, surrounded by people speaking another language, the Germans should borrow new words, especially such as expressed things and ideas which were new to them. These words were either very familiar or technical, things they had to buy and sell, objects of the experiences of daily life, such as *stohr*, *boggy*, *fens*, *endorse*, etc. The newspapers abound in curious compounds like *eisenstove*, *küchenranges*, *parlor-oefen*, *carving-messer*, *sat-*

tler-hartwaaren, gäuls-blänkets (horse-blankets), *frähm-sommerhaus, flauer-bärrel,* etc. Many of these importations are taken without much change, as *office, operate, schquier,* etc. Many, however, are hybrid words, some with German prefix and English root (*abstarte* = start off, *abseine* = sign away, *auspicke* = pick out, *austeire* = tire out, *ferboddere* = bother); others with English root and German suffix (*hickerniss* = hickory-nuts, *krickli* = little creek); still more curious is the expression of the English idea in German (*gutgucklich* = good-looking, *hemgemacht* = home-made)."

The more recent literature, of a popular nature, such as appears in the local newspapers, is written phonetically in the dialect as it is now spoken in the rural districts. The following stanza from a poem, entitled "*Die Alte Zeite*" (The Olden Times), by H. L. Fischer, of York, Pa.,* throws a side-light on the home life of the people at a time when the old slip-decorated pottery had been superseded by pewter ware and the more modern imported English china with its blue printed designs:

"Ich wees noch fon de' alte Deller,
Ich meen ich seen sie do;
M'r hen'n alter Eck-Schank g'hat,
Foll Dische-g'scherr, fon alte Sort,
Foll Bilder,-Himmel's-blo;
Ich kan sie nimmermehr f'rgesse,
Die Bilder un des herrlich Esse."

"I still remember the old plates,
I think I see them yet;
We had an old corner-cupboard
Full of the old kind of tableware,
With sky-blue pictures;
I can never forget
The pictures and the pleasant meal."

*See the *Pennsylvania-German Manual,* by A. R. Horne, A.M., D.D., p. 110.

The meager literature of the Palatines of Pennsylvania in the eighteenth and the early part of the nineteenth centuries was of a devotional character, and was printed in literary German. Their poetical compositions were in the form of hymns and their prose works consisted of books and pamphlets of a theological or religious nature. The first of these to appear in Pennsylvania, as stated by Kuhns, was Conrad Beissel's *Büchlein vom Sabbath*, which was printed by Andrew Bradford in 1728, "which, in the words of the *Chronicon Ephratense*, 'led to the public adoption of the seventh day for divine service.'" Among the most remarkable achievements of that period was the translation into German of Van Bragt's *Blutige Schauplatz oder Martyrer Spiegel*, or Martyr Book, as it is commonly called, which was printed from hand-made type, the entire work, including the binding, being done by members of the Ephrata Community of Lancaster county, taking "fifteen men three years to complete the task, the first part being published in 1748, the second in 1749."*

It was not until the latter part of the nineteenth century that dialect literature of a lighter character began to be printed. Among the foremost writers in the vernacular was the Rev. Henry Harbaugh, whose poems of home life soon attained a widespread popularity among the people. From one of these, entitled "Das alt Schulhaus an der Krick" (The Old School House on the Creek), the following stanzas are quoted:

"Do bin ich gange in die Schul,
Wo ich noch war gans klee';
Dort war der Meeschter in seim Schtuhl,
Dort war sei' Wip, un dort sei' Ruhl,—
Ich kann's noch Alles seh'.

*Ib. p. 133.

"Die lange Desks rings an der Wand—
Die grose Schieler drum;
Uf eener Seit die grose Mäd,
Un dort die Buwe net so bleed—
Guk, wie sie piepe rum!"

"'Twas here I first attended school,
When I was very small;
There was the Master on his stool,
There was his whip and there his rule,—
I seem to see it all.

"The long desks ranged along the walls—
With books and inkstands crowned;
Here on this side the large girls sat,
And there the tricky boys on that—
See, how they peep around!"

Another method of transmitting ideas, however, was resorted to for the amusement of the common people, in the absence of a popular literature during the eighteenth century, which seems to have been entirely overlooked by historians. This may be termed their *ceramic literature.* By the union of expressive pictographs and inscribed words, the workers in clay recorded the customs of the people, much of their folk-lore and their artistic progress. By means of these ceramic inscriptions they preserved many of the old German sayings or *sprichwörter,* which otherwise would have been forgotten.

They adhered closely to the traditions of an art which had flourished in the fatherland for centuries, using the same time-honored methods and decorative motives in this, their adopted land, as had been employed by their forefathers for generations. As they were practically isolated from other peoples in the community which they established, no extraneous influences penetrated to modify their homely but virile art. And on their earthen wares they inscribed, in the dialect of the people, the homely proverbs and mottoes and rude

rhymes, quotations from the Bible and lines from old German hymns, which had ornamented the coarse pottery of their ancestors. By means of these ceramic inscriptions and their accompanying decorative devices, many of which have survived, we may trace the successive stages in the evolution of the artistic instinct and the gradual improvements in the surroundings of the people, in their household decoration and their floriculture. Through a study of these tracings and etchings on the old pie plates and dishes we learn much of their customs, of the various animals which they raised, of the flowers which they cultivated and the costumes which were in vogue a century and a half ago. In their inscriptions we can read the homely philosophy of the people and gain some knowledge of their mental traits, and in them we can trace the gradual changes which have taken place in the language since they left the country of their forefathers. It is by means of this ceramic literature that we are enabled to obtain glimpses of many interesting facts in the lives of this people that have not been recorded elsewhere.

III. Slip-Decoration in Europe and America

In England—Probably brought from Persia—
In Germany—France—Points of Difference between the
English and American Processes

CHAPTER III.

Slip-Decoration in Europe and America.

The rudely ornamented pottery of civilized nations, which for two centuries or more preceded the manufacture of porcelain, possesses a peculiar fascination for collectors and students of the ceramic art, on account of the boldness of its decorative treatment and its quality of manly vigor. It shows the first awakening of the artistic instinct among simple-hearted people, who, in their engrossing struggles for subsistence, had little opportunity for improving their surroundings.

Among the earliest ornamented earthenware of Europe was that which is known as slip-decorated ware, which was of two varieties,—*slip-traced* or *slip-painted*, and *slip-engraved*, *scratched* or *sgraffito*. Slip-tracing consists in trickling liquid clay or *slip* through a quill, which is attached to a little cup, over the surface of the unburned ware to produce the decorative designs, the slips being of the consistence of thick cream or batter of a lighter tint than the coarse clay to which it is applied, which latter is generally of a dark orange or red color. Slip-engraving consists in covering the ware completely with a thin coating or engobe of slip, through which the ornamental devices are scratched with a pointed instrument, to show the darker clay beneath. In a general way it may be said that true slip-decoration is usually distinguished by light-colored ornamentation on a darker ground, while sgraffito work is characterized by dark designs in a white or yellowish field. In the former variety

the decorations generally appear in slight relief, in the latter they are depressed or intaglioed.

Mr. M. L. Solon, in his *Art of the Old English Potter*, states that slip-decorated ware was made by the Romans, and at a later date this simple method of ornamentation was practised in France, Switzerland and Germany. It does not appear to have been employed by the English potters to any extent prior to the middle of the seventeenth century. Much of the pottery made before that period, which by some authors has been improperly classed with slip-traced ware, was embellished with applied moldings of yellow clay, and was therefore an entirely distinct product. Wrotham in Kent seems to have produced the earliest dated examples of slip ware found in England* and soon afterwards numerous Staffordshire potters were engaged in its production, foremost among whom were Thomas and Ralph Toft, some of whose pieces bear dates as early as 1676 and 1677. In England the first described method was usually practised, while scratched decoration was resorted to more rarely. On the other hand, the sgraffito style was more extensively employed in Italy, and predominated in the wares of the German, Swiss and French potters, who afterwards adopted it. The oldest piece of English sgraffito ware known is dated 1670.

It is interesting to note that on many of the early English slip-traced and scratched pieces the principal decorative motive is the tulip, which fact suggests the possibility that the art of slip-decoration was introduced into England from Germany, for the use of this flower in ceramic embellishment probably originated in Persia and later spread to Continental Europe.

*Several pieces which appear to be true slip ware, bearing dates somewhat antedating 1650, are figured in "*Examples of Early English Pottery, Named, Dated and Inscribed,*" by John Eliot Hodgkin and Edith Hodgkin, London, 1891.

According to Jacquemart,* "in the Persian language the tulip is the symbol of love. Chardin reports having seen in the king's palace at Ispahan, a vase decorated with that flower and bearing the following inscription: 'I have taken the tulip for my emblem; like it, I have a countenance of fire and a heart of coal.'

1. EXAMPLE OF OLD ENGLISH SLIP-DECORATION.
Queen Elizabeth and the Earl of Leicester.
In the Nottingham Art Museum, England.

"At the festival of tulips the most curious varieties are shown in the interior of the harem."

Much of the Persian faience, from the sixteenth century to the present, is embellished with paintings of this flower, in various colors, red, blue, green. These representations

**Histoire de la Ceramique,* Paris, 1875, page 135.

are lifelike and unmistakable, the petals being usually fringed, or terminating in long points, less open or expanded than the slip-traced tulips of the German and English potters, and more graceful in outline.

It is true that the fleur-de-lis, or lily, which was a common decorative motive in France and England and other parts of Europe, closely resembled, in its conventionalized forms, the lotus of Egypt and Japan and the tulip of Persia and Germany, yet in much of the English and French pottery

2. EXAMPLES OF OLD GERMAN POTTERY
With Molded Reliefs and Slip-Painted Ornaments.
In the Pennsylvania Museum, Philadelphia.

the latter, in its more naturalistic representations, is unmistakable. Just when "tulip ware" began to be made in Germany is uncertain, but it is highly probable that the German slip potters commenced to use the tulip motive before the end of the sixteenth century, or soon after the introduction of the plant into their country, about 1559, and

we know that it was taken from Vienna into England about 1578.

Three interesting examples of seventeenth century pottery from Creussen, Bavaria, may be seen in the Bloomfield

3. SLIP-PAINTED DISH.
Polychrome Designs on Black Ground.
Made in Germany in 1826 and brought to Pennsylvania.
In the Pennsylvania Museum, Philadelphia.

Moore collection of the Pennsylvania Museum. Two of these are mugs, the third being a wine jug or *cruche*. The basis of the ornamentation is relief work, evidently produced

in molds. Over the raised designs liquid slip or barbotine of various colors—white, red, yellow, green and blue—have been painted with a brush. The mug on the right is ornamented with figures of saints between which are sprays of lilies of the valley, and under the handle is the date 1672, in white slip. On the front of the jug are figures of the Virgin and Child and at each side are serpentine traceries in white and artificially tinted slips. The ware itself is a compact brown pottery or stoneware.

In the collection of American Pottery and Porcelain may be seen an interesting example of imported work,—a large dish which was brought from Germany by the recent owners who settled in the Pennsylvania-German district. The clay as shown on the back is of a lighter and brighter red color than any of the Pennsylvania ware, and the face is entirely covered with a deep black manganiferous glaze. The ornamentation is traced in brightly colored slips,—red, yellow, green and white,—which stand out effectively on the jet black ground. In the center is a house, on the roof of which is perched a gigantic bird; at the side is a female figure and an enormous garden vase filled with flowers of many hues, while beneath is the date 1826. In decorative treatment this example resembles the Pennsylvania pieces described on page 68, and in shape it is almost identical, with the difference that the marginal ledge has been folded back and downwards against the sides. There can be little doubt that imported pieces of this character, which are now so rarely met with in this country, were once comparatively abundant here and exerted an important influence on the art in the Pennsylvania-German community.

The art of slip-decoration seems to have been taken from Germany or Switzerland into France. While surviving examples of sgraffito work from French potteries are perhaps not abundant, an excellent specimen is figured by

M. Ris Paquot in his superb work on Ancient Faience. This piece, which is in the Sevres Museum, is of red earthenware and bears a scratched device in the center representing a tulip plant with five flowers, surrounded by a broad band of lattice or checker work. Around the marly or

4. SGRAFFITO PLATE.
Probably Seventeenth Century.
By Entoine of Anglefontaine, France.
In the Museum of Amiens.

border are inscribed these words, in Gothic, or old German characters:

"Je Cuis planter pour raverdir, vive Truppet."
I am planted to bloom again, long live Truppet.*

*Vide *Histoire Generale de la Faience Ancienne Francaise et Etrangers,* Paris, 1874 and 1876, plate 11.

After each word is scratched a conventionalized tulip. The surface is covered with a transparent glaze, which reveals the presence of a large amount of oxide of copper that appears in green streaks and patches across the white engobe or coating of slip. This piece, which is particularly interesting on account of its striking resemblance, both in the lettering and general treatment, to the Pennsylvania-German ware, is supposed to belong to the early part of the eighteenth century, but may be older.

In plate 19 of the same work is shown a similar dish in the Amiens Museum, made of red clay covered with yellow engobe, through which has been graved with a sharp point a device consisting of a man on horseback and a dog beneath. The border is ornamented with foliated scrollwork, the yellow and red of the superior and lower clays being enriched by touches of green. Over all is a lead glaze which brings out and intensifies the rich coloring of the clay (illustration 4). On the back of the plate, in letters traced with a point, are the names of the maker and place of fabrication, "Entoine d'Englefontaine." This subject bears a remarkable resemblance to some of the decorative devices found on certain pieces of German-American ware, notably those produced by Johannes Neesz (see illustration 48).

Another plate of the same character, to be seen in the museum at Amiens, shows a sgraffito design in red and white of a soldier on horseback, with helmet on head and lance in hand, and a foliage border, somewhat similar to that of the preceding. On the bottom is inscribed "St. George Patron of Englefontaine."

A third example is decorated with a vase of flowers. To the right and left are figures of a man and woman bearing fruit in their hands and on the back are scratched these words: "Ad. Rebaix-M. H. Pilate." Other pieces in the sgraffito style are embellished with figures of birds and

flowers. These productions were made at Anglefontaine in the department of Nord, the extreme northern part of France, just across the Belgian line and not far from the German frontier.

In Pennsylvania, sgraffito ware was being made as early as 1733, as is indicated by an interesting example, in the collection of Mr. George H. Danner, of Manheim, Pa., which is inscribed with that date, and it is more than probable that for several years previous to that time the transplanted art had flourished here (see illustration 83).

It is certain that slip-decoration was in vogue in certain parts of Germany, notably in Saxony, more than two hundred years ago, and when the first German immigrants settled in Pennsylvania, they brought the art with them and established it as a new process of ceramic manufacture in the States. In the seventeenth and eighteenth centuries slip-decorated earthenware was made to a considerable extent in certain localities in England, but the early English potters do not seem to have pursued this branch of their calling to any extent on this side of the Atlantic. The reason for this is obvious. While the English came from many sections, previous to the full development of this art at home, and scattered over a vast extent of territory in this country, the Germans, arriving at a later date, fresh from a section where slip-decoration was at its height, established a community of their own in eastern Pennsylvania, isolated from all extraneous influences, and continued to ply their homely arts as they had learned them in the fatherland. These pioneer potters erected numerous small pot-works for the manufacture of such wares as were needed to supply the simple wants of the people. Each local pottery seems to have been supported by the patronage of relatives, neighbors and friends of the proprietor, or by sales which were made in the neighboring towns, and as the trade was

confined almost entirely to the limited section occupied by the German settlers, it is not surprising that these German-American productions have only recently attracted attention.

There are several points of difference in the processes of slip-decoration as practised in England and America. The English potter was accustomed to use a slip cup which was closed at the top, the only opening being a small air hole, by means of which the flow of the liquid clay could be regulated by the thumb of the operator. When the hole was opened to admit the air the slip flowed freely and when closed the flow was stopped. The German-American potter used an open cup and controlled the passage of the decorating material by quickly and dexterously raising the quill when the flow was to be interrupted.

The glazing of the English ware was accomplished by dusting over the surface powdered galena which in the oven melted and overspread the ware. In America the glaze was obtained by the use of a liquid preparation of red lead, or occasionally of crude ore, which had been mixed with clay.

A third point of dissimilarity to be noted is the employment of oxide of copper or verdigris by the Pennsylvania potters to produce the green color so often seen on their products, which on the English ware is seldom if ever found. In sgraffito work the decorative drawings on the latter are generally ruder and more primitive than those found upon the products of the German-Americans.

The processes of the old slip potters in Pennsylvania were practically the same as those which obtained in the Valley of the Rhine in the seventeenth and eighteenth centuries. They made no improvements and never deviated from the time-honored methods of their ancestors. On the other hand, we find that they exerted a strong influence on their English-speaking neighbors, who soon began to imitate

the wares which were being made in the German community. As early as the middle of the eighteenth century a number of American potters in Bucks county began the manufacture of slip-decorated earthenware, having adopted the German methods, even to the extent of employing the tulip as a decorative motive and using English inscriptions to beautify their more ornate productions.

5. TULIP MOTIVE.

IV. Tools and Processes of Manufacture

CHAPTER IV.

Tools and Processes of Manufacture.

The processes employed in the manufacture of earthenware are practically the same to-day as they were a century or more ago, but the appliances used by the old Pennsylvania-German potter were more primitive than those of the modern city factories. All of the old German potters have passed away, but Mr. A. B. Haring, of Frenchtown, N. J., who in his youth assisted in his father's pottery in Nockamixon township, Bucks county, Pa., has furnished the writer descriptions of the old methods of procedure as practised in the early part of the nineteenth century.

PREPARATION OF THE CLAY.

The first requisite in making pottery is to procure suitable clay. In the fall of the year, after the busy season was over, the Pennsylvania-German potter began to lay in his supply for the coming year. After selecting a suitable spot for digging a pit, the soil from the surface was taken off and the clay beneath was hauled to the pottery and dumped in a pile close to the building; it was then placed in a clay mill to be ground. This mill was simply an upright post with a number of knives set in it which revolved in the center of a stationary tub or vat. To the post was attached a long beam or "sweep" to which a horse was hooked to furnish the motive power. When the tub was nearly filled with clay, water was sprinkled upon it and the horse started on his rounds. This grinding operation was continued for

about an hour, when the clay was considered fit to use, having been changed from a bluish crumbly mass to a yellowish color, soft and plastic as putty. It was then taken out in large handfuls, like butter from a churn, and piled on a bench, after which it was manipulated into a rectangular shape like a block of building stone. These lumps, weighing about one hundred pounds each, were then carried to the cellar beneath the shop, where they were piled up like stones in a wall to keep them moist and prevent them from freezing in the cold weather, as the least frost would have ruined the clay and made it necessary to grind it over again.

When the potter was ready to commence work, he brought a supply of the clay from the cellar and deposited it on a long workbench, measuring about eighteen inches in width and standing some thirty inches from the ground. From the lump of clay, he cut with a wire a piece of the size he judged it would take to make up a benchful of pots. This was worked and kneaded over and over again and every piece of gravel or fragment of wood carefully picked out. After all foreign substances had been removed the clay was broken up into lumps and slapped vigorously together several times in order to expel the air.

The clay now being in the proper condition for working, the potter cut and rolled it into small flattened balls, each of which contained sufficient material to make a pot or other vessel, being able by experience to gauge the quantity by his eye and by the weight of it in his hands.

THE POTTER'S WHEEL.

The potter's wheel of that period consisted of a wooden frame about four feet square and three and a half feet in height which had a wooden top like that of a table. Through the center of this penetrated a shaft of iron which was bent about a foot from the bottom end to form a crank. The

lower end of the shaft was set in a cup of iron, the upper end projecting through an iron box and terminating in a screw to which was attached a flat disc or head on which the clay was turned to form the vessel. This head was made of some tough wood like gum or elm which does not crack or warp readily, and measured about fifteen inches in diameter and some six inches in thickness. To the lower end of the shaft, beneath the crank, was fastened a large horizontal balance wheel made of inch boards with spokes crossing each other at right angles. This made a stiff wheel two inches in thickness and from three to three feet and a half in diameter, of considerable weight, which acted as a balance wheel to cause the machine to run steadily under a varying load. The motion was transferred to the wheel head by means of a long bar or beam of wood, called a treadle, which ran diagonally across the lower part of the frame, being hinged at one end and connected with the crank of the shaft by a piece of iron directly above the balance wheel. When the potter was ready to commence work, he placed his left foot on the treadle and with his right foot gave a kick to the balance wheel to start it, continuing the motion by the use of the treadle.

MAKING HOLLOW WARE.

Taking a ball of clay from the pile at his right hand, the potter threw it with considerable force on the revolving wheel head to make it adhere firmly. Then, wetting his hands in a pot of water which he kept at his right, he grasped the clay with both hands and with a dexterous movement centered it on the wheel head. Wetting his hands again, he inserted his thumbs in the plastic mass and thrust them downward almost to the revolving head, leaving only enough clay between his thumbs and the wheel to form the bottom of the vessel. With the fingers of both

hands inserted in the center of the spinning mass, he then drew the clay outward and upward until the walls of the vessel had been formed. His left hand was then placed inside of the rapidly revolving shell and his right held to the outside. Pressing the two hands gradually together and slowly drawing them upward until the desired height was obtained, with skillful touch he drew the neck and mouth of the vessel into the desired form.

6. TOOLS OF THE PENNSYLVANIA-GERMAN POTTERS.

Small Pie Plate Mold.
Batter or Pounder.
Roller.
Disc Cutter.
Slip Cup or Quill Box.
Coggles or Decorating Wheels.
Ribs or Smoothers.

SMOOTHERS, OR "RIBS."

After the jar or crock had been formed, the surface was smoothed by holding against the outside, while yet revolving, a tool called a "rib," which was a small piece of wood, leather or calabash, of square or rounded form, usually hav-

ing a hole in the center for the thumb and finger. This was a simple affair, made by the workman to suit his requirements. Then a wet sponge was passed over the surface of the clay, both on the outside and inside, to give it the finishing touches.

FINISHING BRUSHES.

If in the process of smoothing the surface any rough places appeared on the ware, which could not be readily reached with the edge of the "rib," a brush made of hog bristles tied to a stick was used to touch up the defective spots.

THE CUTTING WIRE.

The vessel now being ready to be taken from the wheel, the potter pressed his right foot on the balance wheel, which acted as a brake and brought the machine to a stop. To loosen the vessel from the wheel head, a fine brass wire, about a foot in length, having a small piece of wood attached to each end to act as a handle, was grasped in the two hands of the workman and drawn across the wheel head immediately below the vessel, thus cutting the moist clay from the wood. The finished piece was then gently lifted off and deposited on a board at the left of the potter. This operation was continued until the board was filled, when it was carried to a strong rack built at one side of the shop, where the vessels were left to dry.

GLAZING THE WARE.

The "green" ware, as it was called when in this condition, was examined from day to day in order to ascertain if it were drying evenly. When it became sufficiently firm, the potter turned each piece upside down and with the "rib" and wet sponge smoothed the rough base. At this stage handles were attached to jugs, pitchers and crocks.

In a day or so the ware was again examined, and when, by his experienced touch, the potter was satisfied that it was in the right condition for glazing, he pulled out one board at a time and placed it with its fragile contents on a trestle. If the glazing were not applied at the right period in the drying process, it was likely to peel off, or the ware might crack.

The glazing was usually made from red lead. Galena, broken as fine as sand, was sometimes used, but was not always obtainable. The lead was first placed in a large jar and water was added to form a thin mixture. Ordinary clay which had been worked very fine and smooth was added in order to thicken the mixture, which was then ready to run through the glazing mill, to make it smooth and homogeneous. This was a primitive affair consisting of two stones, one on the other, smooth on the grinding faces. Around the circumference of the lower stone was a rim in which the upper stone, which was of smaller size, rested. In the center of the upper stone was a hole into which the glaze was poured, which flowed out at the side between the upper and the projecting rim of the nether stone. The mill was worked by a pole with a crank, which extended from the upper stone to the roof.

The glazing composition, after having been thoroughly ground, was applied to pots and crocks by pouring the liquid in and whirling the vessel around until every spot on the inside was coated, after which the surplus was emptied out. The edge of the vessel was then wiped carefully with a sponge to prevent it from sticking fast to any object with which it might come into contact during the process of baking in the kiln. When vessels were to be glazed on the outside, they were dipped in the liquid. When a board was filled with the glazed ware it was carried back to the rack, where it remained until the pieces were dry, after which

they were removed to the storeroom and left until a sufficient number were accumulated to fill the kiln. When burned or fired the glaze mixture became a yellowish, translucent glass. To the lead glazing was sometimes added a small quantity of manganese to make it darker. When black glaze was desired, a larger quantity of manganese was used. To produce a greenish tint a little verdigris was substituted. Sometimes the verdigris was dabbed on the ware in spots and when melted it produced a mottled appearance, with pleasing effects, when properly done. After the galena mines were discovered in New Britain township, Bucks county, some of the local potters procured the native ore and used it in place of red lead. It proved to be much cheaper and answered the same purpose.

MAKING PIE PLATES.

After the clay was prepared, in the same manner as for making crocks and pots, it was cut into small pieces by means of a brass wire and taken to the workbench to be made into plates and dishes.

POUNDERS OR "BATTERS."

An implement of wood, flat on one side and rounded on the other, with a handle at one end, was employed for beating or pounding out the clay roughly into a flattened form, which was the first stage in the process of plate making. These sheets of clay, which resembled in appearance enormous buckwheat cakes, were then piled one on top of the other to the height of about a foot.

ROLLING-PINS.

The batted cakes of clay were then rolled thin by means of a wooden implement called a roller, shaped like the ordinary rolling-pin used for spreading out dough, with the

difference that it was made in two pieces, the handles being attached to a wooden rod which passed through the body. When the handles were firmly grasped in the hands, the body of the roller, which was separate, revolved over the clay.

DISC CUTTERS.

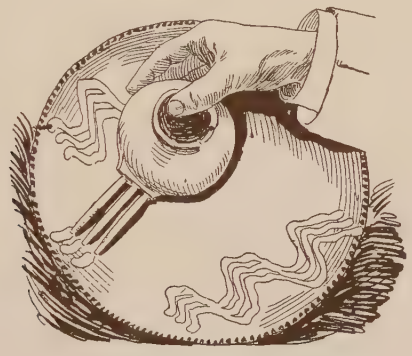
After the clay had been rolled out into a thin, even sheet, an implement called a disc cutter was used to cut circular pieces of different diameters, as required. This tool consisted of a wooden arm supported on one end by a small foot or block of wood, of circular or octagonal form, in which the arm revolved, and at the other end was a metal point, usually a common horseshoe nail, which passed through it at a right angle, with the point down. The small block of wood on which the arm revolved was grasped with the fingers of the left hand and set on the soft clay as near the center of the sheet as could be calculated, and held there while the right hand of the operator carried the arm completely around the circle. The nail or metal point cut its way through the plastic clay and turned out a perfect disc. The diameter of the circle was regulated by transferring the cutting nail to different holes in the end of the implement. These "bats," as they were called, were then laid on boards to become partially dry. To prevent the clay from sticking while being batted and rolled, the bench was first sprinkled with dust, a supply of which had been gathered during the summer from the highway, carefully sifted and laid away for the winter work.

SLIP CUPS OR QUILL BOXES.

After the clay discs had dried for a day or two they were brought out to receive their slip-decorations, which were applied by means of the slip cup, an earthen vessel about

the size of a coffee cup, usually with depressions on either side to fit the fingers and thumb of the operator. Near the lower part of one side of the cup were perforations in which goose quills were inserted, through which the liquid slip was made to trickle over the surface of the ware in various patterns in the same manner in which designs in sugar icing are applied to a pound cake by a modern pastry cook.

The slip was prepared by mixing white clay with water until it was of the consistence of thick cream. At one time the Pennsylvania-German potters were compelled to import clay for this purpose, but at a later date suitable clay was discovered in New Jersey.



7. SLIP CUP WITH THREE QUILLS.
For Decorating Commercial Pie Plates.

Grasping the slip cup between the thumb and fingers of the right hand, the decorator drew the quills over the surface of the clay in waving or zigzag lines, the slip being made to flow out by the power of attraction, very much in the same way as ink is drawn from a fountain pen by contact with the paper. There were generally three quills or pipes in the cups used for this character of work on ordinary commercial wares, though the number varied, sometimes reaching five or seven. For fine work, such as lettering or

outlining figures, a single quill was used. Occasionally the three quill box was temporarily converted into a single quill cup by taking out the superfluous quills and stopping up the holes with clay.

After the slip-decoration had been applied, the discs were again set aside to dry sufficiently not to smear. The potter then took each disc in turn and beat it on the decorated side with the flat side of the "batter." By this treatment the slip-decorations were forced into the clay, so that the surface was made entirely smooth and even.

MOLDING DISHES.

At this point in the process the clay was about half dry. In order to shape the plate or dish a mold was used. This was made of clay, very thick and heavy and baked hard, in shape resembling a clumsy, heavy pie plate. The mold was placed on the table with the rounded side up and with both hands the potter, with considerable force, threw or slapped one of the discs on the mold, with the decorated side downwards. This throwing was repeated two or three times in order to cause the disc to partly assume the shape of the mold. The clay was then rubbed with the hand of the potter over the entire surface until the disc adhered closely to the mold in every part. The surface was then smoothed with a spatula or knife after a wet sponge had been passed over it. Turning the mold over, the potter then with the spatula trimmed the clay close to the edge of the mold.

DECORATING WHEELS, OR "COGGLES."

The formed plate was then ready to be loosened from the mold, and, after being lifted off, a tool called a "coggle," was run around the edge to make the little notches or indentations which are so characteristic of the old-time pie

8. GROUP OF SLIP-DECORATED POTTERY.

In the Pennsylvania Museum, Philadelphia.

1. Large Vegetable, or Meat, Dish. Tulips and Double Inscription, 1769.
2. Jar. Made by Christian Klinker, Bucks county, Pa., 1773.
3. Pie Plate, with Dove. Made by Benjamin Bergey, Montgomery county, Pa., about 1830.
4. Sugar Bowl, with Crown-shaped Lid. Made by John Nase, about 1830.
5. Pie Plate, with Officer on Horseback. Made by Benjamin Bergey, about 1838.

plates. The earliest of these wheels were cut out of wood, but at a later date they were made of iron. Such implements are yet in use in country potteries.

GLAZING PIE PLATES.

The ware was then permitted to become perfectly dry to be made ready for glazing. In cold weather the unbaked pieces were first heated by piling them on the top of a large stove. When sufficiently warm, the lead glaze was applied to the inside surface by means of a large paint brush. If the glazing was done in the summer time, a bright sunshiny day was selected, and the dishes were taken out of doors and spread on the ground, where they were allowed to remain for an hour or two until they had become thoroughly warmed throughout. The potter then seated himself on a stool and glazed them rapidly with a brush while they were passed to him, one at a time, by a boy assistant.

By examining the backs of dishes which have been baked in the kiln, the lead glaze can readily be distinguished in places where it has flown over the edges. This glaze was transparent and of a yellowish tint, softening the white slip which it covered and bringing out the deep red color of the clay body beneath.

HOW SLIP-DECORATED POTTERY WAS MADE.

Such was the process employed by the old Pennsylvania-German potters in the manufacture of commercial wares. When decorating special pieces, however, with central devices of birds, animals and marginal inscriptions, the plates were first shaped over the mold and trailings of white clay were afterwards applied to the concave surface by means of a slip cup with a single quill. The decoration was not beaten into the surface as in the common wares, but was allowed to stand out in relief. These pieces were

not intended for use, but for decorating purposes entirely. The object in pounding the decoration into the surface of the clay was to prevent the designs from wearing off with use, or flaking away under the influence of heat. Frequently

9. SINGLE QUILL SLIP CUP.
For Ornamental Slip-Tracing.

before the baking, touches of metallic color were applied to certain parts of the designs by means of verdigris or oxide of copper and other coloring substances.

HOW SGRAFFITO WARE WAS MADE.

The reverse of slip-decoration, where the designs are in intaglio, is what is known as sgraffito or scratched work. By this process the slip cup is dispensed with and the orna-

10. GROUP OF SGRAFFITO POTTERY.
In the Pennsylvania Museum, Philadelphia.

1. Barber's Basin. Made by John Nase, Montgomery county, Pa., about 1830.
2. Covered Jar, with Tulip Motive.
3. Vegetable Dish, with Bird and Tulips. Made by John Leidy, Montgomery county, Pa., 1796.
4. Flower Jar, with Fuchsia Motive and Inscription.
5. Drinking Cup, with Foliage Decoration.

mentation instead of appearing in relief, or imbedded in the level surface, is depressed in the clay. After the plates had been shaped over the mold, the upper concave surface was entirely covered with a coating of white slip and through this layer the designs were cut or etched by means of a sharpened stick, to bring out the bright color of the under stratum of clay.

This variety of decoration was practised by the Pennsylvania-German potters much more extensively than slip-tracing. More elaborate designs could be executed and better results procured by this method than by the more clumsy process of tracing lines with a viscous liquid. In both of the above described processes the decorated ware passed through but one firing, except in rare cases where more elaborately executed pieces were subjected to two bakings.

THE KILN.

The typical form of the old kilns used by the German potters in eastern Pennsylvania was round, though a few were square on the outside with circular interiors. They were usually about seven feet in height at the center and six feet at the sides, with a diameter of about nine feet. The roof or crown was made of brick, slightly arched, while the walls were of stone held together at the top by bands of iron or heavy timber to prevent spreading. In the early times the pottery and house were under the same roof. This arrangement was economical as well as convenient, since it was necessary to keep good fires constantly burning in winter, day and night, to prevent the green ware from freezing; at a later period many of the well-to-do potters erected new houses to live in, while the old buildings were turned over to the uses of the pottery.

HOW WARE WAS BURNED.

The day fixed for "setting" or filling the kiln was a busy one at the country pottery. The crocks and jars and other utensils of hollow form were nested, that is, the different sizes were placed one within the other, great care being taken however that they did not come into contact with each other at any point, as they would stick together and be ruined if they touched. Around the walls of the kiln they were piled, one row on top of another, the hollow ware being placed upside down so that it would readily catch the heat from below. Each row was so arranged that the pieces would cover the spaces between those of the row

11. OLD PENNSYLVANIA-GERMAN KILN (see p. 179).

beneath. At the top of the kiln the plates and dishes were set on edge, as they did not require so great a heat as the other ware, and were separated by small clay wedges to prevent them from touching.

When the kiln was properly filled, the entrance was closed up with brick and plastered on the outside with clay which had been mixed with soil, to make the kiln air-tight.

Early in the morning the fires under the kiln were lighted. There were two fireplaces, one on either side, directly opposite each other, which were connected by a straight tunnel which passed through a circular tunnel in the middle of the kiln, by means of which the heat penetrated into every part of the interior. For the space of about six hours the firing was very light, barely sufficient to gently warm the inside of the kiln, as it was necessary to increase the heat gradually. From about noon until evening the temperature was greatly increased. Throughout the night and during the next day cord wood was piled into the fireplaces as rapidly as it could be consumed. Twenty-four hours after the fire had been started the greatest heat had been obtained and the tunnels were half filled with live coals, which were then spread into every part with long-handled rakes.

A small blue flame appeared at the vents in the crown of the kiln, which increased as the heat became more intense. When the temperature reached a certain point it became a white, roaring flame several feet in height, having the appearance of natural gas, burning at the end of a gas pipe. As one vent after another burst out into white flame the roar of the chimney resembled the sound of a locomotive blowing off steam. At this stage of the baking no smoke came from the chimney, all being consumed within.

Before starting the fire, trial pieces of clay had been inserted through the vents to guide the kiln-burner in his work. These trial pieces were made of strips of clay about two feet in length, three inches broad and half an inch thick, the lower end having been dipped in the lead glaze. These strips reached through the crown of the kiln and rested on the top of the outer course of ware. At the point where the white flame appeared, the potter with a pair of tongs withdrew one of these strips to ascertain whether the lead

in the glaze had been properly melted. Passing from one vent to another, walking on top of the wall of the kiln, he examined each piece in turn to ascertain whether the ware was "done." If his inspection were satisfactory he allowed the wood to burn to coals and then walled the fire places up with iron plates, or with brick, as the case might be, which were made perfectly air-tight by plastering every crack with clay.

The kiln was then left sealed up for about a week, at the expiration of which time it had cooled sufficiently to allow the ware to be removed. In ordinary cases thirty-six hours were required to bake the ware and about three cords of wood were consumed in the process.

12. DUCK MOTIVE.

13. A CORNER IN ONE OF THE AMERICAN POTTERY ROOMS
In the Pennsylvania Museum, Philadelphia.
Showing Pennsylvania-German Slip Ware.

V. Varieties of Slip Ware

Red Slip on a White Engobe—Chocolate-Colored Ware—Transfer Sgraffito Decoration—Pricked Outlines in Sgraffito Work—Decorations Produced by Molding

CHAPTER V.

Varieties of Slip Ware.

In rare instances the ordinary process of slip-painting was reversed, as shown in a curious pan-shaped dish which

14. SLIP-DECORATED DISH.
Red Slip Outlines on White Engobe,
Filled in with Green Glaze.
Owned by Mr. Edward Russell Jones.

has recently been discovered. The surface of the red pot-

tery was first entirely covered with a coating of white slip. The designs were then outlined in rich, dark red slip and filled in with green color obtained by using verdigris or oxide of copper. The raised red slip against the white ground is a pleasing variation of the usual method of employing white slip on a red ground.

We do not know the name of the potter who executed this unusual example, but there can be no doubt that it was made in the same section, at one of the local potteries.

CHOCOLATE-COLORED SLIP WARE.

In the collection of slip-decorated ware in the Pennsylvania Museum are several examples of a rich dark brown or chocolate color, probably the product of a single pottery, and distinctly different in appearance from the ordinary red ware produced in eastern Pennsylvania. The peculiar color was obtained by glazing with red lead to which manganese had been added. In the majority of these pieces the brown tint did not extend to the red body beneath, but in one instance the clay itself had also been similarly colored so that the body and glaze are of the same dark hue throughout. In all of these pieces the ornamentation has been traced in liquid slips of various colors,—white, green, blue, dark brown and olive, in feather-shaped and serpentine devices. Incised decorations do not appear to have been attempted on this variety of clay, for the reason, perhaps, that their effectiveness depended on the transparency of the glaze to bring out the bright red color of the body, while the opaque quality of the manganese glaze would entirely destroy this desired effect, leaving instead a plain surface with slightly depressed and indistinct decorative patterns of a uniform dark color.

The most elaborate example of this character in the collection is a large, deep, flat-bottomed vegetable dish,

with broad, horizontal edge or marly and a central design of a tile-roofed house, at one side of which is a porch on which the figures of a man and woman are shown, in the attitude of shaking hands. At either side is a tree laden with enormous apples, which are represented by drops of white slip. There is no name or date on this piece, but its

15. SLIP-TRACED DEEP DISH.
Polychrome Designs on Chocolate-Colored Ground.
In the Pennsylvania Museum, Philadelphia.

age may be approximately fixed by a somewhat similar dish with a rude slip-traced house in the center and the date 1843 beneath. A third piece of this variety of ware has for the principal decoration a spray of flowers, while a fourth is ornamented with a slip-traced design of a cock and hen surrounded by a Pennsylvania-German inscription in brown

and white slip and the date 1847. All of these pieces are entirely different in shape from the typical dishes of the Pennsylvania-German potters, having a horizontal marginal ledge and a deep sunken bowl or *cavetto*, like the modern soup plate, and while undoubtedly of American manufacture, they reveal the influence of extraneous art. They closely resemble, both in the color of the glaze and the decorative treatment, the imported German dish shown in illustration 3.

TRANSFER DECORATION.

The method of decorating in clay by taking direct impressions from natural objects, such as leaves, was supposed to have been first employed by Mr. John G. Low, of Chelsea, Mass., in 1878, at the Low Art Tile Works. This was called the "Natural Process." The object to be reproduced on a tile was first laid upon a bed of powdered clay which had been dampened to make it adhere under pressure. The leaf was then forced into the surface of the clay by being placed in a screw press. Over this was spread a piece of tissue paper on which was piled more of the prepared clay, which was a second time subjected to great pressure. The two parts were then separated and the paper removed, when the exact prints of the two sides of the leaf or other object were obtained in relief and intaglio, which fitted accurately together.

This idea of obtaining impressions from natural objects in decorative treatment, however, was not new, as it had occurred to some of the Pennsylvania-German potters fully a century before. Early in the 19th century earthenware pie plates were made in Montgomery and Bucks counties, Pa., bearing natural outlines of the leaves of flowers and trees which were produced in the following manner:

NATURAL LEAF IMPRESSIONS.

A leaf from a maple or other tree was first allowed to wilt sufficiently to become quite limp. It was then moistened and made to adhere by pressing it firmly with the fingers on the unburned ware. An engobe of white slip was then spread over all and when dry the leaf was removed. An application of lead glaze then brought out the design

16. SGRAFFITO DISH.
Natural Leaf Decoration.
Eastern Pennsylvania, 1810.
In the Pennsylvania Museum, Philadelphia.

clearly in a deep red color on a white or yellowish ground. Sometimes these colors were reversed, when the leaves appeared in white against a red ground. To secure this effect a coating of white clay was first applied to the dish, then

the leaf was placed upon it and the entire surface covered with a second wash of red slip of the same material as the body of the ware. After removing the leaf and glazing the piece the leaf impressions appeared in white or straw color on a red ground. Such pieces were usually inscribed in the sgraffito style. Pieces of leaf-decorated pottery which have been discovered bear dates ranging from about 1785 to 1835. A good example of this variety of ware is a dish in the Pennsylvania Museum bearing date 1786 and the following couplet:

"Deisa Schüssel ist von Örda gamacht;
Von sie Zerbricht der Heffner lacht."

This dish is of earth made;
When it breaks the potter laughs.

The lettering is scratched through a layer of white clay and the leaf and flower-petal design in the center is in red.

Another excellent specimen is a plate dated March 20, 1810, and thus inscribed, in rather poor script:

"Fische, Vögel und Forrellen essen gern die Haffner Gsellen."
Fish, fowl and trout the journeyman potter enjoys.

In the center are red impressions of natural leaves.

The same process was occasionally employed for transferring pictures or figures which were cut out of paper, such as animals and other patterns. An example of this character is embellished with a silhouetted figure of a well-proportioned horse as the central design and a smaller device at the side representing a double eagle and heart. These appear in chocolate color against a slightly raised background of yellow slip. The patterns had been carefully cut out of stiff paper and laid on the surface of a coating of chocolate-colored slip, and over all had been spread a layer of lighter colored clay, after which the paper design had been removed. This process, however, was not considered a pro-

fessional one and was very rarely resorted to. The example described above bears on the back the name of the maker and date, "Conrad K. Ranninger, Montgomery county, June 23, 1838."

17. SGRAFFITO PIE PLATE.
Eagle Decoration.
Eastern Pennsylvania, about 1830.
In the Pennsylvania Museum, Philadelphia.

PRICKED DECORATION IN SGRAFFITO WORK.

As a general rule slip-painted and scratched decorative designs were drawn off-hand, but occasionally we find a piece which shows that the decorator availed himself of certain helps in drawing the pattern on the clay. It must be re-

membered that each mark or line scratched through the thin coating of white slip would be indelible and show the red clay beneath, so that it was important that no errors in drawing should be made. A curious example of sgraffito work, showing a large eagle grasping a bundle of arrows in his talons, indicates that the design was first drawn on paper and then spread over the surface of the plate and the outlines pricked through the paper and into the coated clay with a blunt pointed instrument. After the paper pattern was removed the lines, indicated by the dots, were completed with a wooden point.

DECORATIONS PRODUCED BY MOLDING.

A curious variation in decorative treatment was the molding of dishes in an engraved matrix. The ordinary circular pie plates were always shaped over a convex, plainly curved form, but some half dozen dishes which have recently come to light indicate the employment of a somewhat more elaborate process. These pieces are octagonal in form, the eight flat sides sloping inward toward the center. They are about eight and a half inches in diameter and an inch and a quarter in depth. The ornamentation was engraved or cut in the surface of the convex, octagonal mold, which was reversed in the finished dish, standing out boldly in relief. The entire surface was covered with a lead glaze so that the ground and reliefs are of a uniform dark red color. While these pieces were new and fresh the decorative device was not so distinct as in the variously colored slip designs, but long use has worn away the surface of the glaze on the raised parts, and the molded design has been brought out more clearly. The central device is a lily-shaped ornament, probably intended for the tulip, supported on either side by what appears to be a cluster of grapes and a six-pointed star. Beneath, in a rectangular panel, are the

initials (presumably of the maker) I. T., and the date 1794. The eight side panels contain alternately representations of bunches of grapes and crossed swords, while the angles of meeting are embossed with raised lines in the herring-bone pattern. All of these pieces appear to have been formed in the same mold, such as was formerly used in casting metal

18. OCTAGONAL DISH.
Molded Relief Decoration.
Made by I. T., 1794.
In the Pennsylvania Museum, Philadelphia.

trays. One is owned by Mr. Henry D. Paxson, of Holicong, Bucks county, Pa., and another is in the collection of the Pennsylvania Museum. We cannot with any degree of positiveness attribute these pieces to any particular pottery, but it is probable that they were made by Jacob Taney, in Nockamixon township, Bucks county.

Molds were occasionally used in shaping dishes of other irregular forms. An oval tray, nine and a half inches in

length by eight in width and one and three-quarters in depth was evidently fashioned in this manner. The regularity of the sixteen flutings around the margin indicates that the piece was not formed by hand. In fact the sloping and cleanly cut edge shows unmistakably that the clay had been trimmed close to the base of the mold before being separated from it, the convex mold being lobed in form, somewhat like the matrix used for shaping the old-fashioned, deep, circular cake-molds, with tube running through the center. The decoration, in the sgraffito style, consists of a floral design rising from a vase. Around the scalloped border is the familiar couplet:

"Aus der erde mit verstand;—
Macht der hefner allerhand,"

and the date "July the 17th, 1823." Over all is a brilliant lead glaze with touches of green color at regular intervals. The scratch work was evidently done after the dish had received its concave shape, as the lettering and underlying lines have been carefully applied with due regard to the corrugations and waving outlines (see illustration 64).

It must not be supposed that decorated pieces were made exclusively at any of the old potteries or that they even constituted a considerable proportion of the products of the Pennsylvania-German kilns. On the contrary, thousands of plain commercial utensils were made for every piece of ornamental ware that was produced. The latter were executed during odd moments and leisure hours by the proprietor or his journeymen, as gifts or presentation pieces for household decoration. They were usually designed for some friend, sweetheart, a wife, or the daughter, or mistress of an employer and they were occasionally executed to fill a special order from some well-to-do patron. Such pieces were highly prized and carefully preserved from one gen-

eration to another. In the dwellings of their possessors they took the place of the rare plaques and costly bric-a-brac of modern homes. The associations by which they were surrounded frequently enhanced their value in the eyes of their owners, who would have considered it a sacrilege to permit them to be put to ordinary uses. This explains the remarkably perfect condition of many examples which have come to light which, although a hundred years or more of age, are still as fresh and perfect in appearance as when they came from the kiln.

VI. Decorative Subjects of The Pennsylvania-German Potters

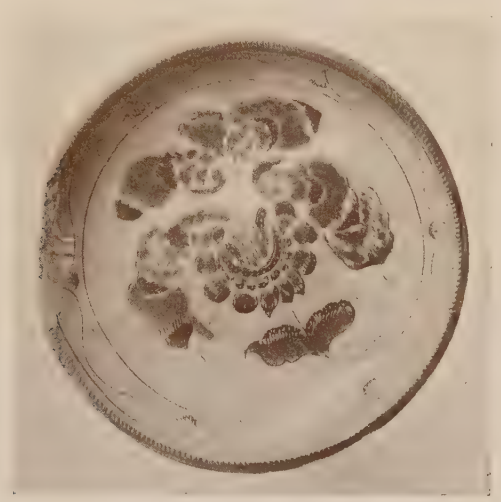
Flowers—Birds—Animals—
Human Figures—Inscriptions

CHAPTER VI.

Decorative Subjects of the Pennsylvania-German Potters.

FLOWERS.

The simplest decorative motive employed by the old Pennsylvania-German potter was the conventionalized



19. PENNSYLVANIA-GERMAN PLATE
Showing Fuchsia Motive.
Made by David Spinner, about 1800.
In the Pennsylvania Museum, Philadelphia.

flower and its foliage. Many of the smaller plates and dishes were ornamented with nothing but an outlined floriated device,—a single blossom and a few leaves. It is true

that in many cases no specific plant was meant to be represented, yet on a majority of the decorated pieces we have no difficulty in recognizing at least two familiar forms, the fuchsia (*Ohredroppen*) and the tulip. The former was held in high esteem by the Germans and was a common object in the gardens surrounding the potteries and neighboring farm houses. Rev. Hilderic Friend, in his "Flowers and Flower Lore," states that "The fuchsia in Germany has long been regarded as sacred, since it is one of the first signs of the returning life of spring." The tulip, however, figured most frequently. Quoting from my article on Inscribed Pottery of the Pennsylvania Germans, in the *New England Magazine* of March, 1895,—"This was a favorite flower with the old German-Americans, not only on account of its beauty and characteristic form, and the ease with which its simple outlines could be represented in slip-painting, but because of the associations surrounding it. The tulip, a native of the shores of the Mediterranean, in the Levant, or the region to the east of Italy, extending into Turkey and Persia, is said to have been brought from Constantinople to Augsburg by Konrad von Gesner, a noted botanist and zoölogist of Switzerland, in the year 1559, where it soon came into popular favor. In the seventeenth century the cultivation of this plant developed in Holland to such an extent that it became one of the most remarkable horticultural manias in the world's history, and fabulous prices were frequently paid for new and rare varieties. The *Tulpenwuth*, or 'tulip madness,' extended into Germany and continued to rage for many years. The German potters of the eighteenth century, particularly throughout the Rhenish Palatinate, used the tulip extensively as a decorative subject on their slip-ornamented earthenware. The porcelain manufacturers of Saxony, notably at Meissen, also painted it, in natural colors, on their finest china, and it still continues

to be employed by the best decorators of continental factories, being especially characteristic of the Dresden wares of the present day. . . . . It is remarkable that the Persian name of the tulip, *dulband*, should have been retained through nearly three and a half centuries, and that the plant should be known to the Pennsylvania Germans to-day as the *Dullaban*."*

20. PENNSYLVANIA-GERMAN PLATE
Showing Tulip Motive.
In the Pennsylvania Museum, Philadelphia.

Until a few years ago the tulip was cultivated extensively in the German counties of Pennsylvania, but recently this practice has fallen somewhat into disuse.

The forget-me-not was also occasionally represented on the pottery of southeastern Pennsylvania, as best shown in the sgraffito design of a spherical jar from the old Scholl pottery in Montgomery county, in which tiny stamen-like

*"Ohredroppen und Dullebanen sind auf der Schüssel."
Fuchsias and tulips are on the dish.

flowers spring from a large five-petaled blossom (see illustration 62). The *Vergissmeinnicht* figured frequently among the decorative subjects of old German wares, a good illustration being seen in an old piece of Durlacher faience owned by a Baden collector, in which it stands as the pictorial representation of a word in the inscription, "Wandel auf (*Rosen*) und (*Vergissmeinnicht*)," figures of roses and forget-me-nots appearing in place of the parenthesized words.

Other garden flowers are sometimes to be found on the Pennsylvania ware, among which is the lily of the valley, which occurs on an interesting old dish in the collection of the Pennsylvania Museum.

One of the striking characteristics of the German people in Pennsylvania, which has clung to them through all the years which have elapsed since their ancestors left the fatherland, is their love for flowers. Riehl,* the eminent antiquary and historian, tells us that all through the Rhine country the people delight in flowers, but nowhere is this trait so universal as in the Palatinate, along the left side of the river.

BIRDS.

Next to flowers in favor with the old German decorators were birds. These were often depicted with such fidelity to nature that we can readily distinguish the species intended to be represented.

The eagle was frequently figured on the wares of certain potters, sometimes appearing in natural attitudes, but more often in conventional form, as the Bird of Freedom, with breastplate or shield bearing the stars and stripes.

The turtledove and the oriole are often shown in the sgraffito designs, the former being the emblem of love.

The peacock is also occasionally found on some of the

*Vide *Die Pfälzer*, p. 192.

old ware. This fowl was raised quite extensively in the Pennsylvania-German settlements, as elsewhere in the Eastern States, and in some of the rural districts it was looked upon as a weather prophet, its discordant cry being supposed to indicate the approach of rain.* Its gorgeous plumage was used for mantel decoration, sometimes being placed in an earthen jar, and was also made into pliant brooms to be waved across the dining table in fly time. For

21. PENNSYLVANIA-GERMAN JAR
Showing Peacock Motive.
In the Smithsonian Institution.

ordinary purposes brushes made of fringed paper were in common use, but the peacock broom was always brought forth on state occasions. Window and door screens were not then in use, and the flies which attended in swarms must be driven away. This custom, however, was not confined

*"Wenn der Pohahn kräht, gibts Regen,"—
The cry of the peacock presages rain.

to the German district, but obtained in other localities, even down to a recent period.

A small sgraffito jar, in the Smithsonian Institution, is a good example of peacock decoration. In this piece no coloring has been used but the natural tint of the clays. Through the white ground, which has been cut away to form the design, the red of the under clay appears, the iridescent eyes of the tail plumes of the bird being represented by a red and white checker-board effect. No date appears on this piece, but the workmanship indicates that it belongs to about the period of 1825.

Other examples of peacock decoration will be seen in the productions of Georg Hübener (which see).

The pelican seems to have been sometimes used by the Pennsylvania Germans as a decorative subject on the illuminated *Handschriften,* and occasionally on pottery. Mr. Henry C. Mercer, of Doylestown, Pa., in his "Survival of the Mediæval Art of Illuminative Writing among the Pennsylvania Germans," reproduces a hand-colored design of a mother bird in the act of piercing her breast with her beak, while three young birds in a nest receive in their open mouths the blood which issues from the wound. The pelican is often figured in old German manuscripts as a symbol of maternal devotion. The Pennsylvanians, while familiar with the fabled proclivity of this tropical bird, were unacquainted with its physical peculiarities, and it is therefore represented without the enormous beak and pouch which are its distinguishing characteristics.

The duck and swan are other bird forms which are seen in ceramic ornamentation. Being more familiar to the artist than many other domestic and wild fowl, they were often admirably drawn, and are therefore easily recognizable.

The parrot is unmistakably represented on at least two examples of sgraffito ware by Andrew Headman. On other

pieces, supposed to have been made by Benjamin Bergey, the heron is figured, in one instance holding in its beak a writhing serpent of gigantic size.

In slip-traced designs the domestic cock and hen have been occasionally found. It is safe to say, however, that in many instances where bird forms occur in decorative design, no particular bird was intended.

22. PENNSYLVANIA-GERMAN DISH
Showing Horse Motive.
Made by Benjamin Bergey, 1838.
In the Pennsylvania Museum, Philadelphia.

ANIMALS.

Among the mammals represented on the *Tulpenwaare*, or tulip-decorated pottery, are the deer, rabbit, lion, dog and horse. The latter figures most frequently, but it is generally the least meritorious of all the animal creations of the Pennsylvania-German artists. It is comparatively

easy to outline a rabbit, with tolerable accuracy, but only a practiced hand can delineate the graceful curves of the more noble companion of man. In the designs which have been attributed to Benjamin Bergey we find the best representations of the horse.

Nondescript animals, sometimes found on sgraffito pieces, suggest the conventional creatures of heraldry or mythology. One of these, on a small plate made by Friedrich Hildebrand, which is shown elsewhere (illustration 75), is a curious combination of fish and mammal.

Tolerably well-drawn serpents and fishes appear as decorative details on both sgraffito and slip-painted wares. A plate in the possession of Mr. R. T. H. Halsey, of New York, with central design of the tulip plant, shows four fishes in the border, which alternate with the same number of ornamental figures. The best example of fish decoration yet discovered in this section is a large pan-shaped dish having a slip-traced fish as the central device (see illustration 82).

HUMAN FIGURES.

Men and women are frequently portrayed on the more elaborate pieces of slip-decorated ware, but in his treatment of the human form the ceramic artist disclosed his weakest point. His drawings are exceedingly crude and childish, yet we must not measure his work by too high a standard, because it was merely the spontaneous expression of latent talent, rather than the result of technical training. He knew no rules of procedure and his hand was untrammeled by the limitations of any school of art. For all this his homely productions once commanded the unbounded admiration of his friends and patrons, and it is really remarkable that he should have obtained such good color effects in costumes and draperies as are sometimes seen in these rude

delineations, considering the limited facilities which he had at his command. David Spinner was perhaps the most successful of the old German potters in this direction and in his "Lady Okle" design, in which the pose of the female figure is rather graceful and pleasing, we find him at his best (see illustration 39). Another of Spinner's productions shows a man and woman in Colonial costumes.

23. PENNSYLVANIA-GERMAN PIE PLATE
With Human Figures.
Made by David Spinner, about 1800.
In the Pennsylvania Museum, Philadelphia.

INSCRIPTIONS.

Last, but by no means least, the marginal inscriptions which occur on much of this pottery are a characteristic feature and add greatly to the decorative effect. Inscribed pieces are, as a rule, more attractive than those which possess only pictorial devices. Without these inscriptions the ware would possess but little interest, either for the ceramist or the historian.

VII. The Tulip in Decoration

On Illuminative Writing—
Iron Stove Plates—Tombstones—On the Exterior
Walls of Houses

CHAPTER VII.

The Tulip in Decoration.

As we have already seen, the tulip figured conspicuously as a decorative motive on the earthenware of the Pennsylvania-German potters. On the majority of their ornamental pieces this flower will be found in natural or conventionalized forms, usually recognizable and frequently true to nature.

Not only did the tulip figure on the pottery of these people, but it was also painted on their certificates of birth or baptism (*Taufschein*), of marriage (*Eheschein*), of death (*Todschein*); on their illuminated hymn books, rewards of merit, book markers and manuscript "samplers" or writing copies (*Vorschrift*). Many of the local preachers and school teachers in the German settlements were skillful with the pen and brush and were accustomed to engross and paint the title pages of religious books and the documents which were designed to record important family events, and to teach the art of *Fractur*, or illuminative German handwriting.* The elaborate design on the following page is an illuminated paper "sampler" dated 1804, in the Pennsylvania Museum.

So, too, was the tulip motive employed in some of the other arts as practised by these people. At the old Durham furnace in Bucks county; the Warwick furnace in Chester county, operated by John Potts; the iron works of Baron William Henry Stiegel at Manheim, Lancaster county, and

*See "The Survival of the Mediæval Art of Illuminative Writing Among the Pennsylvania Germans," by Henry C. Mercer.

other establishments, decorative iron stove plates were made extensively between 1740 and 1790, many of which were cast with raised designs illustrative of scriptural incidents and other subjects, in which the tulip is generally found. Among these we find the stories of Cain and Abel; Joseph and the wife of Potiphar; Adam and Eve; the Miracle of Cana, and David and Goliath.* One of the plates, with conventionalized tulip design (illustration 25) bears the date 1763 and the

24. ILLUMINATED "SAMPLER," 1804.

name of the maker, Thomas Rutter, with a portion of a German inscription that was completed on the companion plate which formed the opposite side of the stove.

In the old burial grounds of eastern Pennsylvania will also be found many tombstones on which the tulip design is carved, in conjunction with weeping willow trees, guardian angels and early dates. In the "Indian Field" adjoining an

*Henry C. Mercer, of Doylestown, Pa., has published a most interesting monograph on this subject, entitled "The Decorated Stove Plates of the Pennsylvania Germans."

old Lutheran Church in Montgomery county, a mile or two west of Sellersville, Pa., the last resting places of many of the early settlers are marked with grave stones so embellished.

This custom of placing decorative designs and inscriptions on various objects extended also to the ornamentation of houses. On some of the early structures that are still standing in the rural districts of eastern Pennsylvania may be seen date stones which frequently bear carvings of the

25. IRON STOVE PLATE.
By Thomas Rutter, 1763.

tulip or other designs. Oscar Kuhns, in "The German and Swiss Settlements of Colonial Pennsylvania," calls attention to the quaint inscriptions which adorn many of the old stone houses, a custom which was brought from the Palatinate. These are usually of the nature of proverbs or sentiments of a religious character, often quoted from Bible or hymn book. Such inscriptions are usually found engraved high up on the gable walls. One of these, found on a large iron plate which had been walled in on the side of a log house in Albany township, Bucks county, built in the year 1743, is as follows:

"Was nicht zu Gottes Ehr'
Aus Glauben geht ist Sünde;
Merck auf, O theures Hertz,
Verliere keine Stunde.
Die überkluge Welt
Versteht doch keine Waaren,
Sie sucht und findet Koth
Und last die Perle fahren."

Another inscription found on a stone house which was built in West Cocalico township, Lancaster county, in the year 1759, consists of this pious sentiment:

"Gott gesegne dieses Haus,
Und alle was da gehet ein und aus;
Gott gesegne alle sampt,
Und dazu das ganze Land."

According to this writer one of the earliest house inscriptions of this character known in the Palatinate bears the date 1622; this curious custom of inscribing the walls of houses obtained also in some parts of Switzerland.

VIII. Earthenware Utensils of the Pennsylvania Germans

Articles made by the
German-American Potters—Dates found on the Ware—
Pies and Pie Plates

CHAPTER VIII.

Earthenware Utensils of the Pennsylvania Germans.

The following are among the forms of utensils and other objects produced at the old German potteries in eastern Pennsylvania.

Cooking Pots. With lids or without. Sometimes with one, usually with two handles. Glazed inside and occasionally both inside and out.

Apple Butter Pots (*Epfel Buther Haffa*, or *Lodt Varrik Haffa*). Heavy collar around rim. Glazed inside, unglazed outside.

Flower Pots (*Bluma Haffa*). Usually separate, occasionally with pedestals. Sometimes with crimped or pie-crust edges.

Vinegar or Molasses Jugs. Like modern forms.

Jars. Spherical or cylindrical, usually with lids. With or without handles.

Coffee Pots, Sugar Bowls and Cream Pitchers. Usually glazed inside and out.

Mugs or Liquid Measures. Large, straight, cylindrical vessels with one handle, occasionally tumbler shape without handles.

Vegetable or Meat Dishes. Large circular pans, usually with sloping stands and flat bases. Occasionally the outer edge flared off at an angle, something like a modern soup plate. In rare instances the sides sloped inward and downward to a narrow flat bottom. This form of dish was among the oldest.

Pie Plates (*Boi-Schissel* or *Poi Schissel*). Curved shallow discs with notched edge.

Shaving Basins. Shaped like an ordinary soup plate with curved piece cut out of the rim to fit the neck of the person shaving.

Flower Holders or Vases. With radiating tubes in which flowers were inserted.

Toys. Figures of animals, birds, diminutive jugs, drinking and eating utensils, whistles, etc.

Among the productions of the old potteries are also found tea canisters, earthen barrels for holding water, ink stands, sand shakers, shaving cups, fancy dishes or trays, stove foot-rests, cake and jelly molds, puzzle jugs, bowls, oval platters, soup dishes, cake plates, pitchers, tobacco pipes, spittoons, tobacco jars, drain pipes and roofing tiles. A small red and yellow slip-decorated horse, with a pannier or ring at each side for holding ink and sand boxes, may be seen in the collection of the Bucks County Historical Society, at Doylestown, Pa.

While it is probable that these productions extended continuously over the period from about 1720 to 1850, dated examples of many of the years between have not yet been discovered. The following dates have been found inscribed on pieces, principally dishes, which have come to the notice of the writer:

1733, 1762, 1767, 1769 (2), 1773 (3), 1776, 1785 (4), 1786 (4), 1789 (3), 1791, 1792 (2), 1793 (4), 1794 (2), 1796 (4), 1797 (2), 1798 (2), 1799, 1800 (3), 1801 (2), 1802, 1804, 1808 (2), 1809 (3), 1810 (3), 1811 (5), 1812 (2), 1813, 1814 (2), 1816 (3), 1819, 1822, 1823 (2), 1826 (5), 1827, 1828 (4), 1830, 1831 (4), 1832 (2), 1833, 1838 (3), 1843 (2), 1845 (5), 1846 (3), 1847 (2), 1849 (3).

PIES AND PIE PLATES.

It does not appear to be known exactly where that peculiar composition of fruit and pastry originated which is known as the pie, for the encyclopædias are strangely silent on this subject, but it is certain that the art of pie-making flourished among our ancestors as early as the seventeenth century. It is now generally conceded that the pie is of American invention. As early as 1641* pies were mentioned by writers: "This poor wilderness hath not only equalized England in food, but goes beyond it in some places * * * apples, pears and quince tarts instead of their former Pumpkin Pies."

Henry C. Mercer, in his "Tools of the Nation Maker," states that "The pie of the United States evidently developed here about 1750 and entirely a product of the bake oven since it could not have been cooked often in the open fire or in Dutch ovens."

With the advent of pies came the necessity for pie plates in which to make and bake them, and thus a new form of utensil, apparently unknown in any other part of the world, was developed in the United States. The typical form of the pie plate is a hollowed circular disc, notched around the edge, an unbroken curve without flattened base or projecting rim. The shape is characteristic, and unsuited for any other use than that for which it was designed. The American fruit-pie plate is not found in England or on the Continent.

Among the earliest clay utensils of the Pennsylvania Germans the typical pie plate was not found, but it was introduced at a later period, toward the end of the eighteenth century, and soon afterwards came into general use. The oldest examples of pie plates which have come to my notice bear the date 1785, and it is not probable that they were made much previous to that date. All the dishes in the Pennsyl-

*Johnson's "Wonder Working Providence"; p. 174.

vania Museum collection which bear earlier dates are of other forms, and, doubtless, served for other purposes, such as for meats or vegetables.

The art of pie-making was undoubtedly acquired by the Germans from their American neighbors, and the former were not slow to adopt it as their own. The fruits and vegetables which the fertile soil of their farms produced in such great abundance furnished material for pies of every description at a trifling cost. The Pennsylvania-German housewives usually kept a goodly supply of these confections in the house and served them at every meal. There were apple, quince, peach, plum, cherry, blackberry, whortleberry (huckleberry), raspberry and strawberry pies, and those made of squash, pumpkins and other vegetables and even the molasses pie was a well-known dish in certain sections.

Harriet Beecher Stowe, in "Oldtown Folks," says: "The pie is an English institution, which, planted on American soil, forthwith ran rampant and burst forth into an untold variety of genera and species." She refers, of course, to the meat or flesh pie of Great Britain. It was reserved for Americans to invent the fruit, or sweetened, pastry which we know by that name. Even the mince pie, which is a combination of both, must be considered, in its present form, an indigenous American product.

IX. Slip Potters of Eastern Pennsylvania Eighteenth Century

Joseph Smith—Christian Klinker—Abraham Stout—
Georg Hübener—Rudolf Drach—John Leidy

CHAPTER IX.

Slip Potters of Eastern Pennsylvania.

Eighteenth Century.

The local potteries of the German settlements in eastern Pennsylvania seem to have been confined almost entirely to the counties of Montgomery and Bucks. This centralization of the pottery industry was probably the result of the localization of the deposits of suitable clays. Mr. A. B. Haring, the son of one of the old potters, states that a large number of these small establishments were situated in what is generally known as the Nockamixon Swamp, in the upper part of Bucks county, and that he can remember when there were seven potteries within two miles of each other. This swamp covers an area of about ten miles in length by five in width and lies in the townships of Nockamixon, Bridgeton and Tinicum. The soil is a clayey loam, which is underlaid with a good quality of potters' clay, admirably suited to the manufacture of red earthenware. Between the years 1780 and 1880 the following named persons operated potteries in this section:

Jacob Sigafoos, Jacob Kintner, Andrew Greaser, Abraham Weaver, John Haring, Charles and Hugh Kintner, David Haring, Joseph Harwick, Jacob Taney and Son, John Herstine, Sr., John and Patrick McEntee, Michael McEntee, Jacob and Philip Scheetz, John Herstine, Jr., John Mondeau, Jared R. Haring, Peter Herstine and Brothers, Cornelius Herstine, John G. Rieley and David Herstine.

Some of the journeymen potters, who at various times worked in this district, were:

Samuel McCammon, John Bigley, Simon Singer, William Smith, Samuel Weaver, Jacob Stier, Gilbert Stier, Philip Stier, William Stier, Mathias Moyer, J. R. Taney, William Stackhouse, William Michel, Jacob Mills, Edwin Mondeau, David Mondeau, Solomon Herstine.

The Jacob Kintner pottery was probably established about 1780, and continued in operation until about 1840. During this period a considerable amount of decorated pottery was made there. The Herstine Pottery was operated by three generations—Cornelius, Daniel and David—at a somewhat later date. The business that was once so thriving in this locality has become almost extinct. At present only one pottery is known to be in operation, and that only periodically, for the production of the most common grades of utilitarian earthenware.

Other Bucks county potters were Conrad Mumbauer, in Haycock township, about 1760, who was succeeded by John Mondeau, Simon Singer (from Baden, Germany), and Milton Singer; Abraham or Isaac Stout, about 1760; Joseph Smith, of Wrightstown township, in 1763, succeeded by Thomas Smith; Christian Klinker, at Bucksville, about 1772; Rudolf Drach, in Bedminster township, 1792; I. T. (initials which appear on numerous dishes), 1794; David Spinner, Milford township, about 1800; John and Peter Headman (more recently Mr. Watson's); Andrew Headman, 1808, and Charles Headman, 1849, and George Diehl, 1832, all of Rock Hill township; Philip Kline, about 1809; Jacob Nizer (or Neisser), at Carversville, in 1827; Richard Moore, who was making ware in 1828 in an old building erected between 1780 and 1790; Helfrich Toomey, in Plumstead township, about 1830; Joseph Johnson, at Attleboro' (Langhorne), about 1832; Christian Miller, New Britain; Franz Schrumm, Plumstead

township, 1846 to 1850; ——— Bartleman, Plumstead township, and Moore & Kinsey, of Quakertown.

Among the German potters in Montgomery county were the following:

Georg Hübener, 1785 to 1798; John Leidy, Franconia township, 1790 to 1800; Johannes Neesz, at Tyler's Port, from about 1800 to 1830; John Nase, about 1830 to 1850; ——— Cope, Frederick township; Henry Roudebuth, 1811 to 1816; Samuel Troxel (originally Trachsel), Upper Hanover township, 1823 to 1833; Michael Scholl, Jacob Scholl and Friedrich Hildebrand, at Tyler's Port, previous to 1830; Benjamin Bergey, 1830 to 1840; Conrad K. Ranninger, 1838; ——— Bitting and ——— Rode, near Pennsburg, in 1848; ——— Graber, Upper Hanover township, in 1848.

In Lehigh county there were at one time several German potteries. Henry Albert, in 1816, and Samuel Horn, in 1826, were making slip-decorated ware at Allentown, Pa. In Berks county, Heinrich Stofflet was manufacturing sgraffito ware in the year 1814.

Early in the eighteenth century clay roofing tiles were made quite extensively in several of the eastern counties of Pennsylvania by German tilers, and at many of the old potteries they were produced in conjunction with earthenware vessels. The general form of these tiles was rectangular, the lower end being somewhat rounded, and on the under flat side was a knob or projection to catch on the cross-pieces of the roof. They were all of a standard size, about thirteen or fourteen inches in length by six or seven in width and five-eighths of an inch in thickness. The upper side was usually grooved for the purpose of carrying off the rain. Such tiles are known to have been made by one Hüster, in Upper Salford township, Montgomery county, as early as 1735; by the Moravians, at Bethlehem, Pa., about 1740, and in various parts of Lancaster and Bucks counties at the same period, or

earlier. The process employed in their manufacture was practically the same as that practised at Würtzburg, Germany, as observed by Prof. Edward S. Morse some years ago. Some of the old buildings are yet standing, in the counties named, with their original tile coverings.

JOSEPH SMITH.

About the year 1763 a pottery was established in Wrightstown township, Bucks county, Pa., by Joseph Smith, who, while not a German himself, appears to have adopted some of the methods of his neighboring craftsmen. It is known that he made decorated earthenware in the sgraffito style, several good examples of which are yet in existence. A square brown-glazed tea-caddy about six inches in height is owned by Mr. James Terry, of New Haven, Conn., on the face of which is etched through a coating of yellow slip a rude design of a fruit tree with two birds at the base, and the inscription "Esther Smith, Her Tea Cannister, September 6, 1767," and in the lower right-hand corner the name of the maker, "Smith." Joseph Smith, who was born in 1721, was married in 1743, and it is not unlikely that this piece may have been made as a birthday present for a daughter, named for his sister Esther, who is known to have been married to Thomas Lacey in 1748 (illustration 27).

Another example from the Smith pottery is an earthenware water keg of black glazed red ware, sixteen inches in height, which bears on the base the name of J. Smith and date 1799. This piece is owned by Mr. J. S. Williams, of New Hope, Bucks county, Pa.

26. MARK OF JOSEPH SMITH.

Joseph Smith was succeeded by Thomas Smith, probably a son. A granddaughter of the latter, Dr. Lettie A. Smith, of Newtown, Pa., remembers seeing in her younger days some decorated plates belonging to her grandmother, which

were inscribed with lines of poetry and dates and bore the name of Thomas Smith, the maker. The writer has been informed that Thomas Paxson, of Buckingham, once owned

27. SGRAFFITO TEA CANISTER.
Made by Joseph Smith, 1767.
Owned by Mr. James Terry, New Haven, Conn.

a dish that came from the Smith pottery, on which was incised the following lines:

"Here is health to the man who has a *half* Joe*
And has the heart to lend it;
Let the dogs take him who has a *whole* Joe
And hasn't the heart to spend it."

*A gold coin which was current in the rural districts a hundred years ago.

In the collection of the Pennsylvania Museum is a fine sgraffito dish, fifteen inches in diameter, which bears the date 1762. The central portion is embellished with a conventional floral design in red and green glazes, and around the margin is the English inscription:

"Not be Ashamed I Advise thee Most
if one Learneth thee what Thou not Knowest
the Ingenious is Accounted Brave
But the Clumsey None Desire to have 1762."

29. SGRAFFITO PIE PLATE.
Bird, Tulip and Heart Decoration.
Probably by Joseph Smith, 1773.
Owned by Mr. George H. Danner.

There is reason for believing that this interesting example of beautiful coloring was produced at the Smith pottery. This supposition is strengthened by the fact that the words are in English, as few if any of the Germa potters of that

28. Sgraffito Dish, made in Eastern Pennsylvania in 1762.
In the Pennsylvania Museum, Philadelphia.

period used anything but German in decorating their wares. The date shows that the piece was made about the time when Joseph Smith first began operations, and it is probable that the monogram at the right was intended for J. S. or T. S. (see colored plate).

Mr. George H. Danner, of Manheim, Pa., is the possessor of a pie plate which is also probably from the old Smith pottery. The ornamentation consists of a bird, tulips and a large heart, on the latter of which is scratched the date 1773 and the words,

"This dish and heart
Shall never part."

The lettering in this piece, as in the others attributed to the same pottery, are written in English script, while the German potters appear to have always employed the German text in their ceramic inscriptions.

CHRISTIAN KLINKER.

One of the pioneer potters of Bucks county, Pa., was Christian Klinker, who is supposed to have come from Germany. An earthenware jar, in the collection of the Pennsylvania Museum, covered with colored slips in raised floral designs, bears on the bottom his initials, C. K., and the date of fabrication, 1773 (see illustration 8). According to an old deed formerly in possession of the late William J. Buck, of Jenkintown, Pa., Christian Klinker was an "earthen potter maker" in 1792, near Bucksville, in the same county, where he had resided for at least five years previous to that date. He died in the following year.

STOUT.

Abraham or Isaac Stout had a pottery in Bucks county, Pa., situated probably between Gardenville and Point Pleasant, about the year 1775. Nothing is known of the history

of this establishment and but little regarding the ware produced there. One piece seems to be pretty well authenticated—a slip-decorated dish a foot in diameter and two and a half inches in depth, now in possession of Miss Laura Swartzlander, of Yardley, Pa. The center of the dish is embellished with the conventional tulip, and at the base are the letters S. S. Family tradition has it that it was a piece belonging to a dinner set that was made for the daughter of the old potter, Salome Stout, great-grandmother of the present owner.

GEORG HÜBENER.

Among the most elaborately decorated and inscribed earthenware of the Pennsylvania-German settlements was that produced by one Georg Hübener. We do not know the exact site of his pottery, but it is believed to have been somewhere in the upper part of Montgomery county, where the name was at one time somewhat common. The principal characteristics of Hübener's pieces are two circles of lettering, instead of one, and the inscribed names of persons for whom they were intended, the majority of examples attributed to him being thus distinguished. A large circular meat or vegetable dish shows in the center an incised device of a two-headed bird, which at first sight might be taken for the royal double eagle in the arms of Prussia, but it is in reality intended to represent a pair of doves with united bodies forming a single heart, typical of love and union. In the space above is the date of manufacture, 1786, while at the sides are large tulips and the initials of the maker, G. H. Around the rim is incised the following:

"Cadarina Raederin Ihre Schüssel,—
Aus der ehrt mit verstant
Macht der Haefner aller Hand."

Catherine Raeder, her dish,—
Out of earth with understanding
The potter makes everything.

30. SGRAFFITO DISH.
United Doves and Tulips.
By Georg Hübener, 1786.
In the Pennsylvania Museum, Philadelphia.

This is one of the most carefully executed examples of sgraffito ware which has come to light in Pennsylvania, the designs having been boldly carved through the layer of white slip into the red clay beneath, while splotches of dark green in the glaze relieve the monotony of red and white. Close examination will show a network of crackling over the entire ground, purely accidental, of course, but fully equal in regularity and fine effect to some of the Oriental crackle ware which is so highly prized by the connoisseur (see full page plate).

Another pan-shaped dish of similar shape and size is ornamented with even greater care and detail. The decorations consist of a central circle inclosing a tulip plant with two large flowers, surmounted by a peacock preening his abundant plumes. Outside of this are three concentric bands, on the outer of which is the name of the recipient,—

"Mathalena Jungin; ihr Schüssel,"

followed by this favorite legend:

"Die Schüssel ist von Ert gemacht
Wann sie verbricht der Häefner lacht
Darum nempt sie in acht."

Madalena Young; her dish.
The dish is made of earth,
When it breaks the potter laughs,
Therefore take care of it (*in acht nehmen*).

The second circle is filled with ornaments representing tulip blooms and miniature trees, arranged alternately, while the inner band bears the date of fabrication, 1789, and the following inscribed sentiment:

"Blummen Mollen ist gemein
Aber den geruch zugeben vermach nur Gott allein."

To paint (*malen*) flowers is common,
But God alone is able (*vermögen*) to give fragrance.

While there is no name of maker on the latter piece, it is readily recognized as the work of Hübener, when compared with the one which follows. This is a dish of identical form, fourteen inches in diameter, bearing in the central

31. SGRAFFITO MEAT DISH.
Peacock and Tulip Decoration.
Made by Georg Hübener, 1789.
In the Pennsylvania Museum, Philadelphia.

space the same figure of a peacock, evidently the work of the same artist. There are two inscriptions arranged in concentric circles. The outer is a quotation from Christ's sermon on the mount, as found in Matthew v, 6:

"Selig sin die da hungert un durst nach der gerechtigkeit,
Den sie sollen satt werden."

Blessed are they that hunger and thirst after righteousness for they shall be filled.

This is followed by the full name of the maker and the date,—

"Die Schüsel ist gemach von Georg Hübener, Marz 2 1792."

The dish is made by George Hübener, March 2, 1792.

In the inner ring is inscribed a singular combination of sentiments:

1792
Selig sind sie da hungert und dürst nach der
Gerechtigkeit den sie sollen satt werden
Das Jeyhäl ist Gewach von Georg Hübener marz 2
her Koch
E. A. BARBER

32. SGRAFFITO DISH.
Peacock and Tulip Decoration.
Made by Georg Hübener, 1792.
Owned by Mrs. Sarah B. Harris.

"Es wirt gewisz kein wey, diesen vogel Kriegen,
Weil die dullebahnen, sich über in biegen;
Das graut ist wohl gesaltzen
Aber übel geschmaltzen
her Koch."

Surely no hawk (*weihe*) will seize this bird
Because the tulips bend over it.
The kraut (cabbage) is well pickled
but badly greased,
Master Cook.

This interesting piece is owned by Mrs. Sarah B. Harris, of Salem, N. J.

A portion of the same inscription and peacock and tulip decoration are found on a similar dish in the Pennsylvania Museum, with date of September 14, 1785.

A fifth identified piece by the same maker bears in two circles a similar inscription to that which occurs on the Mathalena Jungin piece:

"Die Schüsel ist von ert gemagt
Wan sie verbricht der Haefner lacht
Darum nem sie wohl in acht.
Maria Helbard.

It will be observed that several of these dishes were intended for presentation pieces, being marked with the name of some fair recipient. The dates indicate that Hübener's operations extended over at least a period of thirteen years, from 1785 to 1798.

RUDOLF DRACH.

A curious example of inscribed, named and dated earthenware from eastern Pennsylvania may be seen in the Field Columbian Museum, Chicago, Ill. It is a dish of somewhat unusual form, deeper than the ordinary pie plate, with sloping sides and narrow, flattened base. The decorations are in the sgraffito style, exceedingly crude and clumsy, consisting of a badly drawn bird, tulip and star-shaped ornaments. Across the upper edge, in well-formed letters, occur the following words:

"rudolf drach hefner in bädminster daunschib 1792,"

which may be translated, "Rudolf Drach, potter, in Bedminster township (Bucks county, Pa.), 1792." General W. W. H. Davis, local historian, of Doylestown, Pa., informs me that Rudolf Drach (now spelled Traugh) was a potter in the township designated more than a hundred years ago. In 1763

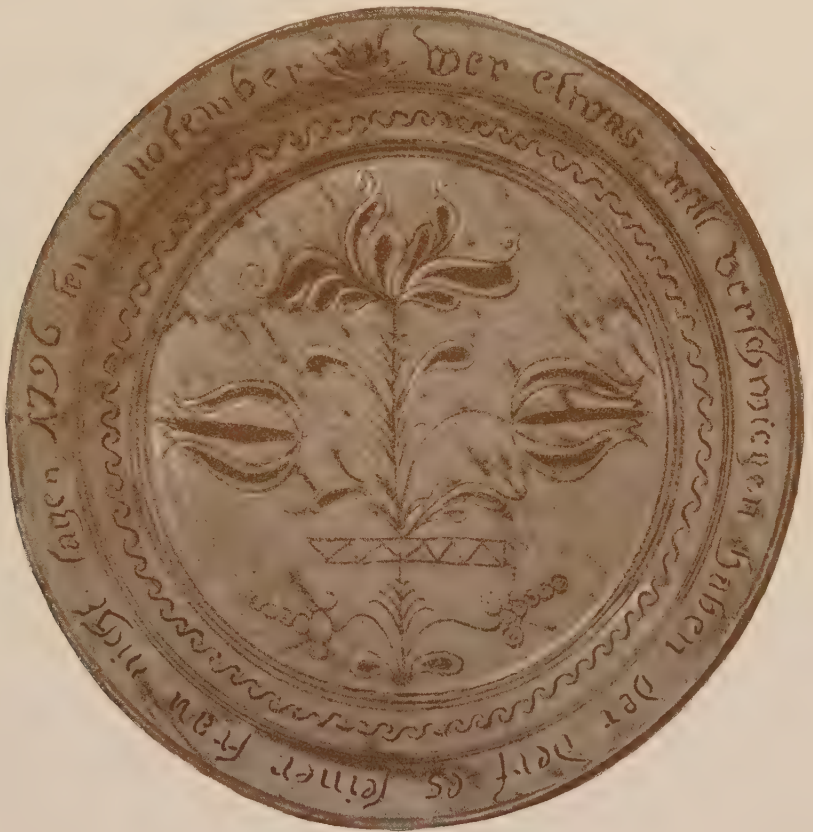
Thomas and John Penn conveyed 300 acres of land in Bedminster to one Rudolph Traugh. At the latter's death, in 1770, this was divided between his two sons, Henry and Adam. In 1787 Henry conveyed his share to his son Rudolph, who was evidently the maker of the above described dish, in 1792. The German spelling of the name, as found in old deeds, is Drach.

33. SGRAFFITO DISH.
Made by Rudolf Drach, 1792.
In the Field Columbian Museum, Chicago.

JOHN LEIDY.

In the latter part of the eighteenth century John Leidy operated a pottery in Franconia township, near Souderton, Montgomery county, Pa. He made both slip-traced and sgraffito wares, which were among the best of the kind produced in America at that period. Not far from the spot where his pottery once stood two fine examples of his handiwork were discovered, a few years ago, in an old farm-house, where they had graced the top of an ancient "highboy" for

well-nigh a hundred years. The owner, an old lady of ninety, had come into possession of them when a child, and for upwards of three-quarters of a century these souvenirs had been carefully treasured. All offers to purchase were at first



34. SGRAFFITO DISH.
Tulip Decoration.
Made by John Leidy, 1796.
In the Pennsylvania Museum, Philadelphia.

firmly declined, but before the year was out the untiring zeal of the collector had prevailed. These pieces were evidently intended for vegetable or meat dishes. They are circular in

form (for oblong platters were practically unknown among the products of the Pennsylvania-German potteries) and measure fourteen inches in diameter. One, with incised or scored designs, is two and a half inches in depth, with flat

35. SLIP-DECORATED DISH.
Tulip Decoration in White Slip.
Made by John Leidy, 1797.
In the Pennsylvania Museum, Philadelphia.

base and sloping sides. In the center is the so frequently used tulip, while around the margin are inscribed the date

of manufacture, November 9, 1796, and the old German couplet:

"Wer etwas will verschwiegen haben
Der derf es seiner frau nicht sagen."

He who would have something secret
Dare (*dürfen*) not tell it to his wife.

The other is two inches in depth and bears on the deep, rich red ground of the body a traced design of conventionalized tulips, in green, blue and white slips, with the date, October, 1797, and the legend,

"Lieber will ich ledig leben
Als der Frau die Hosen geben."

Rather would I single live
Than the wife the breeches give.

A modification of the last quoted distich, as found on another dish, runs thus:

"Ich will als lieber letig leben
Als der frau die hosen geben,
den 24 jiun, 1800."

Two other dishes in the Pennsylvania Museum collection have been identified as having come from the Leidy pottery. One of these is a piece of similar shape and size, with a central device of bird and tulips. The marginal inscription is as follows:

"Es ist kein vöglein so vergesen
Es rüth ein stündlein nach dem essen
Geschehen den 20 ichsten Nofember 1796."

No bird forgets to rest (*ruht*) a short hour after eating.
Done the 20 eighth (*achsten*) November 1796 (see illustration 10).

The second example is decorated with large slip-painted star-shaped flowers on a bright red ground, and the inscription—

"Glück oder unglück ist alle morgen unser frühstück
1796, 18 Agust."

Luck or misfortune is every morning our breakfast
August 18, 1796.

36. SLIP-DECORATED DISH.
Tulip Decoration in White Slip.
Made by John Leidy, 1800.
Owned by Mr. William A. Cooper.

This couplet was a favorite one with many of the old potters, and occurs on a tulip-decorated, slip-traced dish owned by Mr. William A. Cooper, of Conshohocken, Pa., and believed to have been made at the Leidy pottery. The circle

at the bottom, marking the end of the inscription, stands for the year 1800.

John Leidy was born in Franconia township, on March 9, 1780, and was therefore only about sixteen years of age when the earlier of these pieces were made. His father, Jacob Leidy, owned a tannery in the neighborhood, and after John gave up the potter's trade he carried on the tanning business until his death, which occurred on September 22, 1838. Joseph Groff took the old pottery and operated it for some time before it was abandoned.

The name of John Leidy's first wife was Maria Groff, who was born October 21, 1785, and died August 27, 1814. He afterwards married Elizabeth Singmaster, who was born April 23, 1783, and died July 29, 1849. Several of his grandchildren are still living, but no trace of the old pottery remains.

X. Slip Potters of Eastern Pennsylvania Early Nineteenth Century

David Spinner—Johannes Neesz—John Nasé—
John and Peter Headman—Andrew and Charles Headman—
Philip Kline—Michael and Jacob Scholl—
Henry Roudebuth—Heinrich Stofflet—Samuel Troxel—
David Haring—Jared R. Haring—Benjamin Bergey—
Abraham Weaver—Friedrich Hildebrand—
George Diehl

CHAPTER X.

Slip Potters of Eastern Pennsylvania.

Early Nineteenth Century.

DAVID SPINNER.

Among the foremost potters of Bucks county, Pa., was David Spinner. We have not been able to learn when his pottery was established, but it must have been in existence previous to the beginning of the century which has just come to a close, since authenticated examples of his ware are known which bear dates as early as 1801. The old pottery was situated on Willow Creek, in Milford township, near the line of Lehigh county, on Spinner's farm. David Spinner was born in this country on May 16, 1758, his father, Ulrich Spinner, having come from Zurich, Switzerland in 1739, to Bucks county, where he took up about 400 acres of land. David was considered quite an artist by his contemporaries and decorated the ware with his own hand. He possessed a marked ability for off-hand sketching that exceeded the artistic attainments of the neighboring potters and he frequently placed his name beneath his designs on plates and other pieces. It would appear that he continued the manufacture until the close of his life, since his granddaughter, Mrs. Elvina S. Dickenshied, possessed a piece of his ware dated 1811, the year of his death. The Spinner family was among the most intelligent and prominent in that section and for many years the potter filled the office of Justice of the Peace. General F. E. Spinner, treasurer

of the United States from 1861 to 1875, whose striking signature on the paper currency will be remembered by many, was a member of the same family. He was the first to give employment to women in any of the departments of the government, and recently a heroic statue has been erected to his memory by the women employes in Washington.

37. SIGNED SGRAFFITO PIE PLATE.
By David Spinner, about 1800.

A number of signed pieces of David Spinner's work are extant, the most characteristic being embellished with figures of gay cavaliers, of mounted horsemen, brilliantly attired dames and hunting scenes. Indeed, these quaint etchings were among the most interesting of any produced by the Pennsylvania-German potters, being full of spirit and action. One shows two riders, *vis-a-vis*, beneath which

is inscribed "David Spinner his Make," and a second bears the representation of a horse race and the words "David Spinner Potter," beneath, while above the head of one rider, as though issuing from his mouth, is written "go for a half a Joe," the latter word being the name of a gold coin in use at that time, an abbreviation of "Johannes," a Portuguese piece, which was equivalent to about fourteen dollars in the currency of this country.

38. SIGNED SGRAFFITO PIE PLATE.
By David Spinner, about 1800.

Numerous unsigned plates have been identified as the work of the same potter by the marked similarity of the drawing and certain peculiarities of style. A horse and female rider, well drawn (considering the period and the condition of the art in that locality), shows his best style. The design is labeled "Lady Okle," probably a nickname for

one of his friends, since there was no aristocracy among the plain people of that section. The rider appears in a pale green gown, mounted on a dark red horse. In this example the grooves formed by the tool in cutting away the white surface of the clay, to bring out the darker color beneath, are distinctly visible.

39. SGRAFFITO PIE PLATE.
"Lady Okle."
By David Spinner, about 1800.
In the Pennsylvania Museum, Philadelphia.

On another piece we find a "Deer's Chase," showing in the center a red stag and two baying hounds, one brindled or striped, the other white, while a horse is just coming into view across the side of the plate.

The next design represents a lady on a red mount, attended by a Continental officer on a piebald charger. A

40. SGRAFFITO PIE PLATE.
"Deer's Chase."
By David Spinner, about 1800.
In the Pennsylvania Museum, Philadelphia.

41. SGRAFFITO PIE PLATE.
"Deer's Chase."
By David Spinner, about 1800.
In the Pennsylvania Museum, Philadelphia.

green tree to the right adds variety to the coloring, while figures of miniature hearts in the border lend a sentimental suggestiveness to the scene.

Some of these artistic efforts, while complete in themselves, could be combined to form a connected scene. Two of the very plates described were so intended, for Mrs. Dickenshied has informed the writer that they always stood together on the mantel of the old home, where they were preserved for many years. By covering the forepart of the horse on the deer plate with the corresponding portion of

42. TWO SGRAFFITO PIE PLATES
Showing continuous Scene of a Deer Chase.
In the Pennsylvania Museum, Philadelphia.

the lady's steed in the other piece, the representation of an old-time hunt was obtained. This is an interesting illustration of a curious conceit, and it is remarkable that the two parts of the design should be preserved, and in such perfect condition, after the lapse of a century.

Of particular interest are two plates with figures of Continental soldiers in gaily-colored uniforms, red, green

43. SGRAFFITO PIE PLATE.
Colonial Drummer and Fifer.
By David Spinner, about 1800.
In the Pennsylvania Museum, Philadelphia.

44. SGRAFFITO PIE PLATE.
Colonial Soldiers.
By David Spinner, about 1800.
In the Pennsylvania Museum, Philadelphia.

and yellow. One shows a pair of musicians,—a drummer and fifer, and we almost instinctively look for the title "Yankee Doodle." The other portrays two warriors standing with their muskets at shoulder arms, while above is scratched the old-time word of command, "Sholder Firelock." At either side in these twin plates is the characteristic representation of the flowers of the fuchsia.

An amusing anecdote of the old potter has descended in the family. Mr. Spinner had among his apprentices at one time a negro boy who was much addicted to swearing. One day, while carrying some pots upstairs he began to give vent to his profanity, when the proprietor, thinking to break him of the objectionable habit, suddenly appearing, gave him a kick, and boy and crockery rolled to the bottom in a confused mass. From that day on the apprentice was never heard to utter an oath in the presence of the master.

We have been particularly fortunate in finding so large a number of authenticated examples of the work of David Spinner. Although of German parentage he was a good English scholar and conducted his correspondence with equal facility in either language. The few words inscribed on the majority of his pieces which have been identified were written in English. Several examples of his sgraffito ware are known, however, which are inscribed in German words and characters. In one of these a lady in old-fashioned flower-decorated gown and stays, is represented in the act of addressing a Continental officer. From her mouth issues this sentiment:

"Du bist mir ein lieber man
So bald ich dich gesehen hann."

Thou wert to me a lovely man
As soon as I had seen thee.

The gentleman, in gorgeous apparel, stands in an easy, but bored, attitude with one hand thrust into his pocket and

the other raised to his military hat in acknowledgment of the compliment. In the border of the plate may be seen the same suspended hearts which occur in other pieces by the same maker (see Frontispiece).

45. SGRAFFITO PIE PLATE.
Colonial Trooper.
By David Spinner, about 1800.
In the Pennsylvania Museum, Philadelphia.

A mounted soldier wearing a squirrel tail cap, suggestive of the uniform of the old Philadelphia Troop of Light Horse, adopted in 1774, is in Spinner's most characteristic style, but probably the most carefully executed example of his scratched work is seen on a pie plate embellished with the figures of a man and woman in Colonial costumes (illustration 23).

Slip-painted ware was also made to some extent at the same pottery, but the designs which are found on it are of a simple character, usually consisting of conventionalized flowers, crudely drawn. We have seen, in the possession of members of the Spinner family, several pieces of this kind, which are poorly decorated with coarse tracings of what appear to be the large rose-like blossoms of the peony or what were possibly intended for the dahlia.

Of the ordinary ware produced by Spinner, several examples survive. One of these, procured from a granddaughter, is a double water bottle, covered with a streaked and mottled red and brown glaze (see illustration 69).

It will be noticed in the pieces from the Spinner pottery here figured that the tulip is not found. In this respect they differ from the wares of the majority of the Pennsylvania-German potters. The fuchsia, however, appears in many of them.

David Spinner died on the 16th of November, 1811, and the pottery was closed forever. To-day there is not a vestige of the building standing, but fragments of earthenware are occasionally plowed up on the site of the old kiln.

JOHANNES NEESZ.

Among the most prominent of these early makers of decorated earthenware was Johannes Neesz (sometimes written Johann Nesz, and so spelled on his gravestone), who was born April 14, 1775, and died October 27, 1867, aged ninety-two years. The Neesz pottery was situated near a little hamlet in Montgomery county, Pa., known as Tyler's Port, and was erected sometime previous to 1800. It was an exception to the general rule, as it stood in a field back of his residence a few hundred yards, instead of forming a portion of it. It was a more pretentious establishment than

any of its kind in that section, but at the present time nothing can be seen of it but the crumbling débris of some of the walls and a hollow in the ground where once stood the old kiln.

46. JOHANNES NEESZ, POTTER.
Born April 14, 1775. Died Oct. 27, 1867.

It is said that Johannes Neesz learned his trade at an old pottery near Spinnerstown, not far from Tyler's Port. This was in all probability the David Spinner establishment, as we know of no other pottery that existed in that neighborhood. This supposition is strengthened by the marked resemblance in the decorative work of the wares produced by the two potters, which is particularly evident in the drawing of the horses and human figures. It is more than prob-

able that Johannes Neesz learned the art of sgraffito embellishment from David Spinner.

Mr. Neesz appears to have been a man of strong personality, progressive in his art, and highly respected throughout the community in which he lived. He was an active member of the Lutheran church, and his grave may be seen in the old Indian field, adjoining his place of worship, about three miles west of Sellersville, Pa., surrounded by the tombstones of other worthy members of the congregation, with their quaint carvings of chubby angels, weeping willows and great overhanging tulips,—the favorite flower of these simple-hearted people, which is so often found upon their pottery.

We do not know when Johannes Neesz commenced potting. The earliest dated example of his work which we have discovered was produced in the year 1805, but it is probable that he had then been making decorated ware for some time. Many interesting stories are told of him, with much relish, by his descendants who reside in the neighborhood of the old pottery. The following was related to the writer during a visit to one of his surviving grandsons:

"Some ninety years ago the Lutheran minister of the district invited Mr. Neesz to dinner. It was customary in those days to serve the midday meal at twelve o'clock, and the potter was on hand promptly at noon, but was kept waiting nearly until two o'clock before the meal was ready. During this visit the Dominie gave him an order for a set of plates, to be made with certain pious sentiments inscribed upon them. Sometime afterward, when the plates were finished and delivered, the minister was much amused to discover an extra one in the lot, on which had been written a distich, suggesting that when a man asks another to dinner he should not keep his hungry guest waiting so long." This story was firmly believed by the various members of

the family, but no one could say what fate had befallen the extra dish, nor had any of them ever seen it. Singularly enough, the writer happened afterward to hear of an old plate in the possession of a German family, the description of which led him to believe it to be the identical piece which

47. SGRAFFITO PIE PLATE.
Made by Johannes Neesz, in 1812.
In the Pennsylvania Museum, Philadelphia.

had figured in the anecdote, and on gaining possession of it later, all doubt on this point was dispelled, as the inscription on it was as follows:

"Ich bin noch nie gewest
Wo man so spat du mittag est,
Ao im jahr 1812,"

which may be translated:

I have never been in a place
Where people eat their dinner (mittagessen) so late,
Anno in the year 1812.

The accompanying illustration shows this piece, which possesses a special interest on account of its history. It is an example of sgraffito work with designs incised through white slip. On the upper portion is the representation of a rabbit, while beneath are suggestions of ducks,—toothsome reminders of the belated meal. The identity of this piece has been positively fixed by the aid of a similar example, previously procured by the writer, which bears the same date, 1812, and the name of Johannes Neesz, the maker. The same hand had decorated both pieces, and each has the same characteristic, coarse aquatic foliage, the latter, however, having a large swan in the center, instead of a rabbit. The inscription on the latter seems to prove conclusively that it was one of the original pieces ordered by the minister:

"Lieber Vatter in Himmel reich,
Was du mir gibst das es Ich gleich,
Johannes Neesz, Ao 1812."

Dear Father in Heaven
What Thou givest me I eat (*esse*) immediately
(*i.e.*, without question).

It is rather a curious coincidence that these two pieces should have been brought together again from distant points after the lapse of more than eighty years. Both examples may be seen in the collection of the Pennsylvania Museum, Philadelphia.

During the past ten years the writer has gathered together a most interesting series of pie plates that were made at the Neesz pottery, evidently by the same artist, all bearing a similar central design of a mounted Continental soldier, supposed to have originally been intended to represent General George Washington. The idea was probably suggested by an old print which was at one time a familiar wall piece in the dwellings of the

Pennsylvania Germans. The ceramic design was, doubtless, inspired by the death of the nation's great hero, and may have appeared soon after that melancholy event. The oldest examples that have been discovered bear the date 1805, but

48. SGRAFFITO PIE PLATE
Showing General Washington on Horseback.
Made by Johannes Neesz, 1805.
In the Pennsylvania Museum, Philadelphia.

as the same device continued to be reproduced until the middle of the nineteenth century (the latest one being dated 1849), there is no reason to believe that this was the earliest one to be made. The inscription which accompanied the

original design probably bore some relation to the subject, but as replicas came to be issued from time to time, a gradual change took place in the wording, and eventually, in the later copies, the sentiments expressed became trifling and irrelevant, as will be seen in the following transcripts from specimens in the Pennsylvania Museum:

"Ich bin geritten über berg and Dal
Hab untrei funten über ahl, 1805."

I have ridden over hill and dale
(and) have found disloyalty everywhere.*

On a similar plate of later date we read:

"Ein Peifge tuback ist einen so gut
Als wan man die daller bei den Metger ver dut."

A pipe of tobacco does a man as much good
As though he spends his money with the girls.

This is a difficult passage to translate. Our first impulse would be to render the second line as it appears to be written,—*As though he spends his dollar in a butcher shop*, but Mr. Charles H. Deetz, of Washington, D. C., an authority on the Pennsylvania-German dialect, translates the word *Metger, girls*, basing his conclusion on the fact that *Mädcher* is used in some of the German localities instead of the plural *Mädchen*. In Montgomery county *g* is generally given the sound of *ch*, and *Mäd* (or *met*) is pronounced *mate*. The word *Metger*, therefore, was not intended for the German

*A dish of this series, of the same date, contains this variation in the wording:

"Ich bin geritten vil stunt und dag
Und doch noch kein metel haben mag. Ao. 1805."

I have ridden many hours (*viel stunden*) and days
And yet no girl (*mädel*) am able (*vermögen*) to have
(no girl will have me).

Metzger (butcher), but was the phonetic spelling of *Mädcher*. The same word occurs in two other plates embellished with the same mounted Continental soldier:

49. SGRAFFITO PIE PLATE.
Tulip Decoration.
Made by Johannes Neesz.
In the Pennsylvania Museum, Philadelphia.

"Ich bin geritten über berg und dahl
Hab *metger* funten über all."

I have been riding over hill and dale
And everywhere have found (pretty) girls.

On another example with the same central device and marginal inscription we find some differences in the spelling of words:

"Ich bin geritten über berg und tal
Hab metger funten iber ahl."

50. SGRAFFITO PIE PLATE.
Fuchsia Decoration.
Made by Johannes Neesz.
In the Pennsylvania Museum, Philadelphia.

This is evidently an adaptation or corruption of the old German couplet,

"Ich bin geritten über Berg und Thal
Hab' hübsche Mädchen gefunden überall."

Again, on a dish with similar ornamentation, we read this legend:

"Ich fert die beid strosz hin und her
Und doch wirt mir der beitel lehr."

I traveled (*fahren*) up and down the street
And yet my purse (*beutel*) was empty (*leer*).

It is not strange that in course of time the original significance of this extensively reproduced device should have been entirely lost sight of, and that, by a gradual process of evolution, the inscriptions should have been completely changed, as in this rollicking couplet found on a late example (illustration 51):

"Ich bin ein reitnecht als wie ein ber
Ach wan ich nur im himmel wer."

I am a horseman like a bear
I would that I in heaven were.

A considerable number of these "Washington" plates must have been produced at the Neesz pottery, since more than a dozen have come into my own hands and several others have been reported to me. While, as before stated, the central figures in all bear a close resemblance, no two are precisely alike. In some of the designs the rider holds a trumpet in the right hand and a sword in the left, as in the 1805 dish. In others the trumpet is replaced by a tobacco pipe, and again by a flint-lock pistol.

On a flower-decorated sgraffito dish, which has been attributed to the elder Neesz, the following is found:

"Vor alter seit da war es so
ein alter man ist worten tro. Ao. 1809."

In olden times it was so
That an old man's words were taken as true
(or an old man was true to his word).

Johannes Neesz was one of the foremost local potters of his day and sought to elevate his art, to the best of his ability, by ornamenting the homely ware which was to find its way into the dwellings of the common people. Not only did he decorate pie plates, such as are figured here, but he endeavored to beautify, according to his light, many

51. SGRAFFITO PIE PLATE.
Fuchsia Decoration.
Made by Johannes Neesz.
In the Pennsylvania Museum, Philadelphia.

other things which were produced at his establishment. I have seen parts of tea sets, quart measures, shaving basins, pickle jars, children's toys and many other objects of his workmanship, which bear evidence of his desire to brighten the lives of those for whom he labored, and while from our present standpoint his ware was clumsy, crude, not to say

grotesque, it was among the earliest decorated pottery in this country, and for that reason it possesses a value and charm not to be found in the more artistic products of a later day.

On a sgraffito plate with etched figure of a leaping stag occurs the following favorite inscription:

52. SGRAFFITO PIE PLATE.
Figure of Leaping Stag.
Made by Johannes Neesz, 1814.
In the Pennsylvania Museum, Philadelphia.

"Ich bin gemacht von heffner sin
Wan ich verbrech so bin ich hin. Im Jahr 1814."

I am made of potter's pewter (*zinn*)
When I break then I am gone.

These same lines occur on another piece dated "Febrair 22, 1826," with the characteristic tulip embellishment.

We do not know when Johannes Neesz ceased making his ware. He had two sons, one of whom, John Nase (the

spelling of the name having been modified),* succeeded him in the business and continued it until about the middle of the century.

Many curious designs, recently found in possession of some of their descendants, were produced by both father and son, in slip-traced and sgraffito work. In the majority the tulip, or fuchsia, in some form, is readily recognized.

53. SGRAFFITO PIE PLATE
With Tulip Decoration.
Made by Johannes Neesz, 1826.
In the Pennsylvania Museum, Philadelphia.

Their work bears an individuality which enables the connoisseur to distinguish it from the productions of other Pennsylvania-German potters.

Among the pieces procured from some of the surviving

*The name as carved on the tombstones is also spelled Nesz, Nessin, Nace and Nesch.

relatives of John Nase are a number showing his best work. These are in an excellent state of preservation, never having been in use; they had been carefully and reverently treasured by the owners for more than half a century. The condition of some of these is so new and fresh that were it not for their complete and satisfactory authentication, their age might well be questioned. Several of the sgraffito pieces possess a marked peculiarity in the absence of the usual lead glaze, being covered with a thin, dull gloss or wash, similar to that produced by smearing the inside of the sagger, or fire-clay box used to hold the ware in the kiln, with the glaze, which in firing vaporized and settled upon the surface of the pieces. Among these is the fine Washington plate shown in illustration 49, in which the horse is colored brown and the uniform of the rider light green and red, while the tulips are finished in the same tints and touched with lavender.

A shaving basin of the period of about 1830, probably the work of John Nase (illustration 54), is thus inscribed:

"Du bist von der art
Das du hast drei har ambart,"

which may be rendered:

Thou art of the kind
That has but three hairs in the beard,

a saying which has reference to a clever, but tricky, fellow (see also illustration 10).

A curious departure from the usual method of applying white slip as an engobe is seen in some of John Nase's plates which have a solid *black* surface produced by covering the red clay with a preparation of manganese through which the designs have been scratched to reveal the bright red clay beneath. The black ground has a dull finish, while the bases of petals and leaves have been touched with glaze to

intensify the black pigment. The tips of the leaves and flowers are glossy red, which combination of coloring produces a most pleasing and novel effect.

Thus far we have shown only examples of sgraffito ware produced at the Nase pottery. Slip-decorated pieces were also made there, as has been already stated, but not in such abundance. One of the best designs in this style is found on

54. SGRAFFITO SHAVING BASIN
With Fuchsia Decoration.
Probably by John Nase, about 1830.
In the Pennsylvania Museum, Philadelphia.

a pan-shaped dish carrying the date 1847. In the center is the figure of a bird surrounded by flowers, traced in black and white slips on the bright red body of the ware, and around the border is the following couplet:

"Ich koch was ich kan
Est mein sau net so est mein man. Ao. 1847."

I cook what I can,
If my sow will not eat, my husband will.

This was, doubtless, suggested by the old German saying, "He is a poor farmer because he eats all the good things himself, and does not give his pig any." The second line of this inscription was translated by me, in the first edition of

55. SLIP-TRACED DISH
With Bird and Fuchsia Decoration.
By John Nase, 1847.
In the Pennsylvania Museum, Philadelphia.

"The Pottery and Porcelain of the United States," "Is my pig neat, so is my man," in the belief that the word *est* was a corruption of *ist*, and the word *net* was intended to mean *neat*, as it does in some sections of the Pennsylvania-German district. But *est* is in reality the third person

singular, present tense, of the indicative or subjunctive mood of the verb *essen*, to eat, the Pennsylvania conjugation being Ich *ess*, Du *es(s)t*, Er *es(s)t*. The word *net*, in this passage, is the Pennsylvania-German for *not*, which is a corruption or abbreviation of the German *nicht*. The

56. SLIP-DECORATED SUGAR BOWL
With Modeled Lid.
By John Nase, about 1830.
In the Pennsylvania Museum, Philadelphia.

correct rendering of the inscription is, therefore, as first given. It is the kind of "Dutch" that is spoken in some of the more remote places where the English is not known.

On a similar dish is found this sentiment:

"An diesem disch gefalt mirs nicht
Der Koch der wascht die finer nicht."

I do not like it at this table.
The cook does not wash her fingers.

Two elaborate pieces of clay modeling from the Nase pottery are a sugar bowl and cream pitcher with twisted handles. These are made of red clay decorated with dots and festoons of yellow slip, covered with a heavy, rich dark brown glaze which sparkles with an auriferous sheen akin to goldstone. The lid of the bowl is built up into a crown-shaped ornament by the coiling of thin ropes of clay into spirals and scrolls, while the interstices and edges are finished with little balls and bead work (see also illustration 8). The general form of the piece bears a strong resemblance to that of some of the early English posset-pots, but Mr. M. L. Solon, of Minton's, England, the most illustrious slip-decorator in the world, informs me that this shape is frequently seen in some of the old pottery of Switzerland. It is supposed that the Neesz family came from that country in the eighteenth century.

JOHN AND PETER HEADMAN.

The Headman pottery, in Rock Hill township, Bucks county, Pa., was operated by John Headman, who died a few years ago, at the age of one hundred. During later years his son, Peter, worked it and recently a Mr. Watson was in possession. The pottery proper adjoins the residence portion of the structure and is a three-story building with one broad, low, flat-topped stone kiln on the ground floor, which does not reach above the first story. Nothing has been made here of late years except plain flower-pots, pie plates, drain tile and the usual common wares. Some of the old, square, wooden dish or platter molds and coggle-wheels may yet be seen about the place and the old stone grinding mill for preparing the red lead used in glazing is yet in use.

ANDREW AND CHARLES HEADMAN.

A few hundred feet down the road from the Peter Headman kiln is another old pottery, formerly worked by Andrew

Headman, and later by his son, Charles. For some years this has been idle. Here were made decorated flower vases and dishes of various sorts. In the museum of the Bucks County Historical Society, at Doylestown, Pa., is an excellent example of the elder Headman's work,—a pie plate with a large star in the center, surrounded by tulips, with the name and date, "Andrew Headman 1808," beneath.

57. SGRAFFITO PIE PLATE.
Parrot and Tulip Decoration.
Made by Andrew Headman, 1808.
In the Pennsylvania Museum, Philadelphia.

This is a sgraffito piece, in a beautiful state of preservation. Another example of Andrew Headman's work is a similar plate in the Pennsylvania Museum collection, marked with the initials A. H. and the date 1808, and a central device of tulips, fuchsias and a parrot.

A number of good pieces were made by Charles Headman, bearing the date 1849. These are flower holders, with five separate tubes branching out from a ring-shaped

body, made of coarse red pottery, with rude floral slip designs in low relief, in green, brown and yellow.

58. FLOWER VASE (FAN-SHAPED).
Slip-Painted Decoration.
Made by Charles Headman, 1849.
In the Pennsylvania Museum, Philadelphia.

PHILIP KLINE.

Henry C. Mercer, in his *Tools of the Nation Maker* (p. 45, No. 525), is authority for the statement that Philip Kline was a workman at the brick works of Daniel Solliday, Tohickon Creek, Bucks county, Pa. He is said to have been an exceedingly original and eccentric character and came from Reading, Pa. He appears to have been something of a potter as well, since a piece of incised pottery bearing his

name has come to light. This is a two-handled puzzle mug of the same construction as those which have been produced in England for two hundred years. The piece is nine inches in height, of light red or orange colored clay, glazed and slightly streaked with brown. On the front is a figure of the American eagle, *in cavetto*, from whose mouth issues the

59. PUZZLE-MUG
With Decorations *In Cavetto.*
Made by Philip Kline, 1809.
In the Pennsylvania Museum, Philadelphia.

word "Leberty." On the reverse side are scratched the initials P x K and the date "May 5the, 1809," while on the base is inscribed

"Phillip Kline
his Muge
May 5the 1809."

For the discovery of this interesting example the writer is indebted to Mr. Henry F. Shaddinger. This piece, while it bears some resemblance to sgraffito ware, can scarcely be

classed with slip-decorated work, since the red clay is not covered with slip, but is of a uniform color throughout. The decorative designs are scratched or impressed in the red body, *in cavetto*, which is different from true intaglio or sgraffito work, where the upper clay is cut away to show the under clay of a different color.

MICHAEL AND JACOB SCHOLL.

Another pottery was established near Tyler's Port, by Michael Scholl in the early part of the last century, who was succeeded by his son, Jacob Scholl. A part of the old structure, adjoining the house, is still standing, but the kiln has disappeared and the apartment is now used as an outhouse for the storage of cider barrels and rubbish. Nearby is an old building which is still covered with the old-time clay roofing tiles which were extensively used a hundred years ago.

The large number of decorated dishes from the Scholl pottery, found in the vicinity, would seem to indicate that an extensive business had been carried on there at one time. Some of these pieces have been vouched for by descendants of the manufacturers, in whose possession they were found, and by means of these, other examples have been identified. The decorative work is of an unusually high order and the forms of the pieces are particularly graceful in outline. So far as we can ascertain, slip-tracing was not practised by the Scholls, as all of the examples of their work which have been discovered are in the sgraffito style. Their pie plates were characterized by a flatter base and a more upright curve of the rim than marked the patterns of other potteries and by these peculiarities they may be recognized, as also by the greenish tone of the dull glaze, the graceful twining of the floriated devices and the careful lettering of the inscriptions. A potter's mark is sometimes found on the bottom

of some of the pieces, particularly the ornamental jars,—the only instance we have observed of a distinct factory stamp having been used by the Pennsylvania-German potters. This is a device an inch in diameter representing the outspread petals of a flower, probably the *fuchsia*, impressed in the clay by means of a hardened pottery stamp.

60. MARK OF JACOB SCHOLL.

The earliest known dated pieces from the Michael Scholl pottery were made in 1811. Two sgraffito pie plates bearing this date have come into my hands, one of them having a central design of a bird and flowers, and this inscription:

"Kent ich schwimen wie ein Schwan
Kreen wie Sückel Han
Karesiren wie ein Spatz
So wer ich aller Jünter ir Schatz. 1811."

Could I swim like a swan
Crow (*krähen*) like a lively cock
Cajole (*caressiren*) like a sparrow
I would be the favorite of all maidens.

The second, decorated with a bird and tulips, bears the unpoetic sentiment:

"Morgens in aller Fruh brad ich Mir eine Warst in saurer bri. 1811."

Early in the morning I fry (*braten*) a sausage (*wurst*) in sour gravy (*brei*).

Jacob Scholl was making decorative ware as early as 1830 and several examples of his work, bearing date of 1831, are known. A pie plate eleven inches in diameter, belonging to Mr. L. S. Ratzel, a grandson of the maker, is embellished with an incised design of flowers, vines and star-shaped ornaments. The piece is unglazed, except in spots where green color has been applied to emphasize petals and other parts. Around the border is this inscription:

"Dren Blumen auf einem Stiehl
Lang in die Schüssel und Nim Nicht Viehl. Im Jähr 1831."

Three flowers on one stem
Reach into the dish and take (*nehmen*) not much (*viel*).
In the year 1831.

61. SGRAFFITO PIE PLATE.
Fuchsia Decoration.
Made by Jacob Scholl, 1831.
In the Pennsylvania Museum, Philadelphia.

Other known plates from the Scholl pottery are two nine-inch uninscribed examples with lily or tulip decoration; a thirteen-inch dish with rude drawing of a vase or urn at base and two birds in the foliage above; a plate thus inscribed:

"Alles verfressen und versofen vor meinem end
Macht ein rüchdig Testament. Im Jahr 1831."

To consume everything in gluttony and intemperance before my end
Makes a just testament (see also illustration 89).

To the same establishment is attributed a large pie dish which is covered with an incised representation of the American eagle, grasping in its beak a scroll on which are lettered the words "Liberty in the year 1832." Two large covered

62. SGRAFFITO JARS.
Floral Designs.
Made by Jacob Scholl, c. 1830.

jars, however, in possession of a descendant, are examples of the most artistic work that was done there. One is almost globular in shape, while the other is cylindrical. In the white slip-coating which covers them, bold floral designs have been scratched, showing the deep red color of the under clay, while the leaves and petals are touched with

green and blue. Each of these fine pieces, which measure about nine inches in height, bears on its base the mark which has already been described. It is said that one Michael Fillman, a journeyman, executed some of the best designs produced at this pottery.

HENRY ROUDEBUTH.

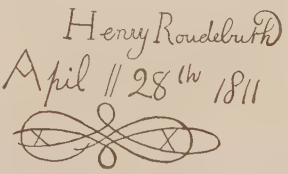
Several good examples of sgraffito earthenware, marked with the name of Henry Roudebuth, are to be found in private and public collections. The oldest of these, in possession of Mr. H. W. Erving, of Hartford, Conn., is dated 1811. It is of the usual pie plate form, about ten inches in diameter, and bears in the center a floral design consisting of a group of five blossoms, and the following marginal inscription:

"Fünf Blumen auf einem Stiel
Kreif in die Schissel und isz nicht fiel, 1811."

Five flowers on one stem
Reach (*greifen*) in the dish and
do not eat (*es*) much.

On the back is scratched:

"Liperty
Henry Roudebuth
Apil 28th 1811."



63. MARK OF HENRY ROUDEBUTH.

A second example by the same potter has for a central device a bird and tulips. It is thus inscribed:

"Es ist mier ser bang
Meine Wieste Tochter grigt kein Mann. H. R. 1813."

I am very much afraid
My naughty (*wüste*) daughter will get (*kriegen*) no man.

Still another piece, of somewhat more elaborate ornamentation and larger size, has recently been acquired by the Pennsylvania Museum. On an elevated platform stands a vase or decorated jardiniere, from which rises a wonderful

plant bearing gigantic four-petaled flowers, probably intended to represent the expanded blossoms of the fuchsia. In the branches above a bird is perched. In the lower space or panel are three names and a date:

"Sally Sterner 1816
Henry Roudebuth
John Richline."

A plate with scratched figure of a mounted Continental soldier, with bear-skin cap and drawn sword, may also be attributed to this potter. The border decoration is a design of large flowers. Below the central device are the initials H. R. and the date 1816. The Roudebuth pottery is supposed to have been situated in Montgomery county, Pa.

HEINRICH STOFFLET.

There seems to have been at least one pottery in Berks county where decorated earthenware was made,* which was operated by Heinrich Stofflet. A pie dish of this date, with sgraffito designs of a vase and flowers and the date 1814 above, is supposed to have been made by him. On the back the following note is scratched in the clay:

"Diese schissel ist gemacht vor den in
Nord gemänner Daunfiel bergs gaundie
Junius den 4, den 1814. So viel von mier
Heinrich Stofflet."

The wording of this record is rather obscure; the following, one of several renderings, has been suggested:

This dish is made for that one in the North community, Daunfiel, Berks county, June 4, 1814. So much from me,
Henry Stofflet.

*Governor Samuel W. Pennypacker informs me that among the 1232 men who went from the Palatinate to London in 1709, a large proportion of whom settled in Berks County, there were three potters.

This is the only piece bearing this name that seems to have turned up. As a rule the names of head potters, when they occur on pottery, are found in connection with the decoration inscriptions, although they were occasionally etched on the backs of plates. Journeymen potters, or assistants, in rare instances scratched their names on the under

64. FLUTED DISH.
Sgraffito Decoration.
Made by Samuel Troxel, 1823.
In the Pennsylvania Museum, Philadelphia.

sides of pieces decorated by them. It is possible that Stoffiet was merely a workman in one of the Berks county potteries.

SAMUEL TROXEL.

There is in the Pennsylvania Museum a fluted or scal-

loped sgraffito dish, of oval shape, which was made by Samuel Troxel, who was a potter in Montgomery county previous to 1823. It is uncertain when his pottery was established, but it is probable that it was somewhere near this date, which is the earliest that has been found on any of his productions.

In the collection is also an elaborately decorated earthenware flowerpot or jardiniere, a foot in height and thirteen

65. LARGE FLOWERPOT.
Made by Samuel Troxel, 1828.
In the Pennsylvania Museum, Philadelphia.

inches in diameter, from the same pottery. This fine example is almost entirely covered with bands of incised work in conventional designs. A short distance from the top is a projecting ledge, crimped like pie crust, while above this is a narrow zone containing etched figures of birds and flowers; extending around the edge is the following inscription:

"Dieser haffen von erd gemacht
Und wann er verbrecht der hefner lacht."

This pot is made of earth,
And when it breaks the potter laughs.

This portion is in German, but continuing around to the other side is the following in English:

> "Michel Cope, bought of Samuel Troxel Them Flouer Pott M. C. 1828."

It would seem that this elaborate piece was made by Samuel Troxel for Michael Cope in 1828. There was originally a pedestal for the pot to stand on, as shown by a flange at the base.

Several Troxel pie plates, bearing the date 1826, have been discovered. One of these is invested with more than

66. SGRAFFITO PIE PLATE.
Made by Samuel Troxel, 1826.
In the Pennsylvania Museum, Philadelphia.

ordinary interest because it was the first piece of this ware to attract attention to the existence of inscribed slip ware in the United States. It was purchased by the writer in a junk shop some years ago, as a curious old piece of German manufacture which had found its way to this country. A careful examination of the inscription, however, subsequently disclosed the fact that the wording was not pure

German, but Pennsylvania "Dutch." This is of typical form, eleven inches in diameter. In the center are two birds perched upon twigs, beneath which is the American eagle and the exact date, May 16, 1826, while around the margin is the inscription:

"Fisch und Fögel; gehören nicht den Growen Flögel;
Aber Fögel Fisch, gehören den Herren auf den disch."

This may be translated:

Fish and birds are not for rude churls
But birds and fish belong to gentlemen at the table.

By the aid of the meager information furnished by the dealer from whom it was obtained, the dish was finally traced to its source among the local potteries of Pennsylvania. The discovery of this interesting example, illustrating a phase of the potter's art which had not previously been known to exist in the United States, opened up an entirely new and fascinating field for ceramic investigation.

Another example with the same precise date, subsequently acquired, is of similar size and form and is evidently from the same mold. While the decorations are similar in style, they differ slightly in detail. In place of the two birds are floral designs, while the eagle below grasps an olive branch in each foot. The inscription around the border, however, is entirely different:

"Wer das lieben ungesund
So dädens docter meiten,
Und wans den wibern weh däd,
So dädens sie nicht leiten,"

which may be rendered:

If loving were unwholesome
Surely the doctor would avoid it (*meiden*)
And if it would hurt the wives
They surely would not suffer it.

On the back, the name of the maker and date have been scratched while the clay was moist,—"Samuel Troxel Potter, May the 16th, 1826," thus dispelling any uncertainty as to the origin of the previously described dish.

A similar inscription to the last, with a slight variation in the spelling, is found on a third plate of Troxel's workmanship. In the center are the same flowers and the eagle, while above is a panel containing the words "Liberty for Jackson 1833." The name is evidently intended for that of Andrew Jackson. Around the edge is inscribed:

"Wer das lieben ungesund
So *thätens* doctor meiten
Und wan den wibern weh *thät*
So *thätens* sie nicht leiten
Sep. 25th 1833."

The presidential election of 1828 furnished a subject for decorative treatment at Troxel's pottery. A pie dish owned by Prof. Alfred G. Rolfe, of Pottstown, Pa., bears in the center a spread eagle clutching two conventionalized tulips. Above are the words "Liberty for I. A. Jackson," and around the circumference is inscribed, "Samuel Troxel; Potter; 1828," and doggerel couplet.

On the back is etched:

"Samuel Troxel
Potter October the
6th A. D. 1828,
in the year of
our Lord
12½ cent."

Another dish bears on the back the following:

"Samuel Troxel
Potter to Upper Hanuber
Township Montgomery
County and State of Pennsylvania March the 4th A. D. 1830
in the year of our Lord
Caust 12½ Cent. and
so for ——"

By means of these interesting pieces we learn that the exact location of Troxel's pottery was in Upper Hanover township, Montgomery county, Pa., and that the original cost of these decorated dishes was 12½ cents each.

A collector in Hartford, Conn., possesses an interesting example by the same maker. It is a pie plate inscribed with the name of the recipient, "Elizabeth Reiser," and on the back with the name of Samuel Troxel and the year of manufacture, 1827.

Another sgraffito pie plate, attributed to Troxel, decorated with birds and flowers, is thus inscribed:

"In der Schisel auf dem disch,
Lustig wer noch ledig ist
Traurich wer versprochen ist."

In the dish on the table,
Merry he who yet is single
Sad is he who is engaged.

From these identified pieces we learn that the Troxel pottery was in active operation from 1823 to 1833.

DAVID HARING.

Another pottery in Nockamixon township, Bucks county, Pa., was erected by David Haring in 1828. Mr. Haring was born in Haycock township, Bucks county, on September 12, 1801. His parents emigrated to America from Germany sometime in the eighteenth century.

At the Haring pottery both slip-traced and sgraffito wares were made. Mr. A. B. Haring, of Frenchtown, N. J., a son of the potter, has vivid recollections of his experiences when, as a boy, he worked around the place. The prospect of a large apple crop always meant a busy time for the potter in that section, as a sufficient supply of crocks had to be made for the apple butter harvest. The setting of the kiln consumed a full day, and thirty-six hours were required to

burn the ware. During this period all other work was suspended and the boys of the neighborhood were accustomed to congregate in the pottery and pass away the night in feeding the fires and playing games. In contrast to these jolly occasions were the long nights when the more prosaic work of grinding the glazing materials was carried on, and, boylike, disputes would often arise as to the number of ladlefuls each one had prepared.

67. DAVID HARING, POTTER.
Born September 12, 1801. Died, 1871.

After the stock of common wares had been finished and the workmen could find time to return to the work of ornamenting special pieces, it was always fascinating to watch them deftly tilting the slip cups and drawing out the required clay to form fancy designs and entertaining inscriptions. In the old home of the master potter the great mantel shelf always contained a long row of these elaborately decorated dishes placed on edge.

Mr. Haring was successful in business, considering the period, and after amassing a competency he retired in 1865. A fair example of the ware produced by him is a sgraffito

dish with natural leaf impressions, one of the few pieces which have survived, which is now in the Pennsylvania Museum. Another good example of Mr. Haring's work is an openwork tobacco box which is here shown. There are also in existence small earthenware toys which came from this pottery; one, a red clay goblet or stemmed cup, covered with a brownish red glaze, may be seen in the Pennsylvania Museum. Many of these diminutive pieces were in reality trial pieces made of new clay to test its quality. Mr. A. B.

68. TOBACCO JAR
With Openwork Sides.
Made by David Haring, c. 1840.
Owned by Mr. A. B. Haring.

Haring informs me that at one time much inscribed and dated pottery was made at his father's establishment.

David Haring learned his trade with an older brother, John Haring, who had established a pottery in Nockamixon township about 1820. When he left his brother, to begin business on his own account in 1828, he bought a tract of land in the near vicinity, which was rich in clay and on which he erected a clap-boarded log house. At one end of this he built a log structure for a pottery and to this he added a frame building wherein was placed the kiln. Previous to

this time, all kilns in this section were circular in shape. Mr. Haring, being of an inventive turn, constructed a square kiln with two opposite corners cut off where the fire holes were placed; around the top he placed a frame of heavy oak timber which held the walls firmly in place. He continued to live in the house adjoining until about 1841, when he erected a substantial stone residence about one hundred yards distance from the pottery and devoted the old house to the uses of the business which had greatly increased. In

69. POTTERY TOYS.
1. Bird Whistle. By John Nase.
2. Double Bottle. By David Spinner.
3. Small Goblet. By David Haring.

1866, Mr. Haring retired from business and continued to reside in the new structure until his death in 1871.

In 1877, the old pottery was operated for a couple of years by a potter of the name of Reiley.

JARED R. HARING.

In the same township, about a mile from the David Haring pottery, Jared R. Haring, a son of David, established another pottery about the year 1861. He made useful and ornamental wares, toys and pottery whistles and other

things. One of these whistles, in the form of a miniature jug, may be seen in the collection of the Pennsylvania Museum. He gave up the business in 1880.

BENJAMIN BERGEY.

Some of the slip-decorated pieces found in the Pennsylvania-German district have been attributed, by those from whom they were obtained, to Benjamin Bergey, who is said

70. SLIP-DECORATED PIE PLATE.
White Slip Beaten in.
By Benjamin Bergey, about 1838.
In the Pennsylvania Museum, Philadelphia.

to have operated a pottery in Montgomery county in the first half of the last century. These are of a different character from decorative slip-traced ware made at other German potteries. The designs, in white slip, after being trailed on the surface of the ware from a slip cup, were beaten into the red clay, presenting the appearance of inlaid, instead of relief, work. Five such examples are known, four of which

may be seen in the collection of the Pennsylvania Museum, and whether produced by Bergey or another potter, are unquestionably from the same source. The first of these, evidently of the period of about 1830, bears in yellow on a red ground the figure of a pigeon or dove standing on a twig, in the act of plucking its breast (see also illustration 8). It is not probable that this was intended to portray the features of the pelican, although it bears some resem-

71. SLIP-DECORATED PIE PLATE.
General Jackson.
Made by Benjamin Bergey, about 1838.
In the Pennsylvania Museum, Philadelphia.

blance to the drawings of that bird occasionally found on the old certificates of marriage and birth and other illuminated work of the Pennsylvania Germans, in which drops of blood are represented falling from the pierced breast of the parent bird.

A second piece, in the form of a pie plate thirteen inches

in diameter, is almost covered with the figure of a horse, with rider in uniform, supposed to have been intended to represent General Jackson (see also illustration 8).

A third example, evidently by the same artist, is embellished with the figure of a crane or stork-like bird holding in its beak a huge serpent, with the date 1838 beneath.

72. SLIP-DECORATED DISH.
Officer on Horseback.
Made by Benjamin Bergey, about 1838.
In the Pennsylvania Museum, Philadelphia.

The fourth is a plaque fourteen inches in diameter, decorated with a horse, on which is mounted an officer of disproportionate size. The animal is well drawn, considering the state of the art at that period; this piece also bears the

date 1838. The fifth is a pie plate bearing the figure of a horse (illustration 22).

These examples extend over a period of perhaps ten years, from about 1830 to 1840, and are the sole representatives, so far as is known, of the Bergey pottery. As a rule, the ornamental slip-traced pieces were intended for decoration rather than for service, as the raised tracings would be likely to chip off when subjected to heat or hard usage. The above described pieces, however, show signs of considerable use, having been made in the same manner as the ordinary pie plates which are decorated with simple curved and zigzag lines.

The horses on the pieces attributed to Bergey are by far the best found on the German pottery. They were scratched in outline after the slip designs had been beaten in.

ABRAHAM WEAVER.

There was a small pottery in Nockamixon township, Bucks county, Pa., in 1828, owned by Abraham Weaver, which continued to be operated until a period as late as 1844. The writer has seen a lot of inscribed pie plates which bear the names of various members of the Weaver family and the dates of production, among which are the following:

Mary Ann Weaver, 1838.
Abraham Weaver, 1838.
Samuel Weaver, 1844.

One of these pieces is a sgraffito plate ornamented with the figure of a turtle dove and tulips. Extending around the circumference is the legend, in English:

"When this you see remember me.
Abraham Weaver Nockamixon Township Bucks County
May 4th 1828."

Abraham Weaver was of English or Irish extraction and settled in Nockamixon Swamp where land was cheap and good clay abundant. Weaver's son afterwards worked as a journeyman potter in the pottery of Michael McEntee, who a year or so ago was still living, at the age of eighty.

73. SGRAFFITO PIE PLATE.
Made by Abraham Weaver, 1828.

FRIEDRICH HILDEBRAND.

Some two miles west of Tyler's Port, Montgomery county, Pa., Friedrich Hildebrand manufactured earthenware previous to 1830. Examples of his work are not now abundant, but when found they can usually be recognized. Those that have fallen under my own observation are distinguished by a grotesque element in the decorative designs, which have the appearance of having been pricked through the coating of white slip by a sharp point, instead of being

incised as in the usual style of sgraffito work. A small pie plate of this character, procured from a descendant of the maker, and now in the Pennsylvania Museum, Philadelphia, bears in the center the figure of a lion, *passant*, while around the rim is a well-lettered inscription beginning "Ich leibe was fein ist," etc. The surface of the piece has the appearance of being covered with a thin coating of varnish, an effect produced by smearing the inside of the sagger, in

74. SGRAFFITO PIE PLATE.
Made by Friedrich Hildebrand, c. 1830.
In the Pennsylvania Museum, Philadelphia.

which it was fired, with the ordinary lead glaze, which in the kiln would vaporize and form a slight deposit on the ware, technically known as "smear" glaze. On the back of the plate the name of Johannes Leman, a workman, is scratched in the clay.

A similar plate, owned by Mr. Henry D. Paxson, of Holicong, Pa., is evidently decorated by the same artist.

It bears the same inscription with slight variations in the spelling of some of the words:

"Ich Liebe was fein ist,
Wann Schon nicht mein ist,
Und nur nicht werden Kan,
So hab ich doch die freud Darnn."

I like fine things
Even when they are not mine
And cannot become mine
I still enjoy them.

75. SGRAFFITO PIE PLATE.
Made by Friedrich Hildebrand, c. 1830.
Owned by Henry D. Paxson, Esq.

The lettering, which was done more carelessly than in the first described piece, was undoubtedly the work of the same hand; the five-petaled ornament at the top, and the floriated spray at the right indicate a common origin. This piece is particularly interesting as illustrating the method

employed in laying out the letters. The last eight words plainly show how they were first lightly traced on the white slip-coating, and the incised letters afterward spread out to properly fill in the remaining space. The central device differs from that of the other plate, but is also a heraldic character,—the fore part of a deer or elk with the upcurving extremity of a fish.

GEORGE DIEHL.

About a quarter of a mile distant from the present site of the Headman potteries, George Diehl built a similar establishment in 1832. His son, William, afterwards succeeded to the business and continued until the pottery was burned down in 1894. It is probable that decorated earthenware was made there at some period, but no such pieces have as yet been recognized. The principal products were the ordinary utilitarian wares, such as crocks, pots and other vessels. The writer visited the ruins in 1895 and found, among other things in the débris, a number of earthenware stove-leg rests. The old stone kiln was still standing almost intact (see illustration 11) and close by, the ancient pug mill where the clay was ground. It is said that the pottery has since then been rebuilt and is again producing the common sorts of utensils.

XI. Gift Pieces

CHAPTER XI.

Gift Pieces.

It is often difficult to determine whether the names which occur on Pennsylvania-German slip ware are those of the makers or the recipients. We have already seen that certain potters occasionally signed their names to their work, while in other instances they inscribed the names of the persons for whom the pieces were intended, and, in rare cases, the names of both maker and recipient are found on the same piece. A pie plate with rudely etched outlines of a house, surrounded by large tulips, with petals closed and in various stages of expansion, shows the name of Jacob Funck and the date 1804. We have not been able to obtain information of any potter of that name, but it is known that at least two persons bearing it were living in the vicinity of some of the potteries at the time indicated, and there can be little doubt that this plate was made for one of these, either to fill an order or as a presentation piece, probably in commemoration of some special occasion, such as a wedding or birthday. The inscription on the margin would seem to indicate the former:

"In der schisel steth ein Haus
Wer mausen will der bleib draus
Ost, West,
Main frau ist der best."

A liberal translation of this would be

In the dish stands a house
He who would pilfer will stay outside
East, West,
My wife is the best.

The name of John Monday, in like manner, occurs on a dish dated 1828, with sgraffito decorations—a vase holding three large tulips and two dahlia-shaped flowers. As we have not been able to discover this name among the former potters of the district, we are led to conclude that Monday was the original owner and not the maker.

76. SGRAFFITO PIE PLATE.
Tulip Decoration, 1804.
In the Pennsylvania Museum, Philadelphia.

Certain name pieces, however, bear unmistakable evidence of their donative character, such as the pieces produced by Georg Hübener,—"Mathalena Jungin, her Dish," "Cadarina Räderin, her Dish," etc., previously figured.

In the Pennsylvania Museum collection is a gift piece which, were the decoration more carefully done, we would be

inclined to attribute to Hübener. It is a large dish with two circles of inscriptions and the name of the original owner and the date 1798. In the outer circle we read:

"Die Schüsel ist von ert gemagt
Wan sie verbricht der Häfner lacht
Darum nem sie wohl in acht.
Maria Helbard, 1798."

The dish is made of earth
When it breaks the potter laughs
Therefore take good care of it.
Maria Helbard.

In the inner circle are two old German sayings:

"Glick, Glas und Erde wie bald bricht die werde.
Aus der erd mit verstand magt der Häfner Aller Hand."

Luck, glass and earth how soon they are broken.
Out of earth with understanding the potter makes everything.

We know of no potter of about that time who decorated dishes with two lines of inscriptions other than Hübener, but the execution of this piece is inferior to the work found on identified pieces of his production, although it might have been made by one of his men.

We find the names of Conrad and Marsia Gersoit on a decorated plate of 1827, and, as we have already seen, several names are sometimes found together, as in certain pieces by Weaver and Roudebuth.

A curious example of sgraffito work in the Pennsylvania Museum was apparently designed for a wedding gift. At one side is the figure of a girl who is represented in the act of breaking off a flower for presentation to a man who stands on the other side of the dish with outstretched hands to receive it. Close to the figures are the initials E. R. and C. M. (or G. M.). Two birds are perched on twigs above, while beneath is a large tulip, and scattered over the surface of the plate are decorative details of fishes, flowers and birds. This

piece is made of a light yellow clay covered with white slip, unrelieved by touches of metallic coloring.

Some of these gift pieces were of the nature of ceramic valentines, prepared by the potters or their apprentices during leisure moments, for the benefit of a sweetheart or lady-

77. SGRAFFITO PIE PLATE.
Figures, Birds and Fish.
In the Pennsylvania Museum, Philadelphia.

love. On a large pie plate, with central figure of a man, resembling a sailor or fisherman, coarsely incised in white slip,

is the English inscription, evidently by a German potter:

"Love me is Love the Malley Litecap
hir dish June 12th A. D. 1819."

Mollie Lightcap's name also occurs on other pieces.

Many other examples of slip-painted and sgraffito wares, shown in these pages, as suggested by the inscriptions placed upon them, were evidently designed for presentation pieces, although the names of the recipients do not always appear. In those days when money was scarce and the stock of country stores contained but little to tempt the would-be purchaser of mementos, the potter relied largely upon his own ingenuity to provide gifts for his circle of friends, and his homemade souvenirs were valued more highly than purchased articles of even greater intrinsic worth which lacked the charm of personal association. A knickknack brought home by an occasional visitor to the distant city would be likely, sooner or later, to pass into other hands, or disappear entirely, but a dish or jar which had been carefully wrought by a loved one would be treasured for years and perhaps handed down from one generation to another.

78. DEER MOTIVE.

XII. Unidentified Slip-Decorated Ware

CHAPTER XII.

Unidentified Slip-Decorated Ware

Found in Southeastern Pennsylvania.

Thus far we have figured numerous pieces of decorated earthenware which, by means of names and dates inscribed upon them, by certain peculiarities of treatment, or through the statements of owners who were able to trace them to their original source, could be attributed to particular potters. These, however, constitute but a small part of the collection in the Pennsylvania Museum. The majority of examples yet remain unidentified. During the first half of the eighteenth century many small potteries sprang up in this section and in time disappeared, without leaving any records whereby we might be enabled to locate them. Even to the end of the century and well into the nineteenth numerous pot-works flourished for a time and then vanished from the face of the earth without leaving a trace behind them. Some of their products have survived, but through the lapse of time and changes of ownership their identity has been completely lost. Some of these unknown specimens, however, are among the most characteristic and interesting remains of the Pennsylvania-German potteries.

In some respects the finest example of slip-painted ware thus far discovered is a large dish, seventeen and a half inches in diameter, which was made in 1769 (illustration 79). The central decoration is a three-flowered tulip boldly traced in raised white slip, with bright green centers. Around the slop-

79. SLIP-PAINTED DISH.
Southeastern Pennsylvania, 1769.
In the Pennsylvania Museum, Philadelphia.

ing margin are two circles of inscriptions in archaic lettering, only portions of which are decipherable. The outer line reads as follows:

"Aufrichtig gegen jedermann
Vertraulich gegen wanich
Verschwiegen sein so vül mann kahn
Als wer ich bin der bin ich
Und dasz ist wahr. Ao. 1769."

True to every man
Familiar to few (*wenig*),
To be reserved as much as possible (*viel*),
Then it is known that what I am, that I am,
And that is true.

The history of this most interesting piece, the largest that has thus far come to light, is as follows: It was first owned by Susanna Berkheimer, whose maiden name was Hagner, to whom it was presented as a bridal present by the maker, whose name is not known. After passing through three generations of the same family it finally came into possession of the author and is now in the permanent collection of this museum.

A deep dish with sloping sides, measuring fourteen inches across the top, is of a yellowish clay, on which has been traced heavy lines of white and green slips. A bird stands beneath the protecting shadow of a bending tulip, encircled by the ancient German proverb in slip-traced lettering, the words being separated by vertical waving lines in green:

"Glück und unglück
Ist aller morgen unser Frühstük."

Luck and misfortune (unluck)
Are every morning our breakfast.

Belonging to about the same period—the end of the eighteenth century—is a fine large dish with slip-traced design of tulips and birds and the following quotation:

"Sing, bet und geh auff Gottes wegen
Vericht das deine nur getreu."*

Sing, pray and go on God's way
Perform what thou hast to do faithfully.

80. SLIP-PAINTED DISH.
Made in Southeastern Pennsylvania about 1796.
In the Pennsylvania Museum, Philadelphia.

The lettering and central decoration are traced boldly in white slip, which stands out in sharp contrast to the rich

*Mr. F. D. Langenheim, of Philadelphia, has recognized these lines as forming the first two verses of the seventh stanza of an old German hymn, beginning "Wer nur den lieber Gott laszt walten," written in 1640 by Georg Neumark, court poet and librarian in Weimar, born 1621, died 1681. This was his most celebrated hymn, being first printed in 1657.

red body of the ware. The work is simple and effective and reveals the hand of an experienced slip painter. It is probable that this and the preceding were made by John Leidy, of Montgomery county, Pa.

81. SLIP-PAINTED DISH.
Tulip and Bird Decoration.
Southeastern Pennsylvania, about 1796.
In the Pennsylvania Museum, Philadelphia.

Among the figure subjects used in decorating the old wares, the fish appears but rarely. In sgraffito work it has been found occasionally, but only as one of a number of minor details. Of the slip-traced pieces only one example in the collection bears this device. Here the fish motive is the principal one, covering the entire center of the large dish. Above and below are foliated ornaments and on the edge is

the date 1801. It is not probable that any particular species of fish was in the mind of the artist, as no ventral or dorsal fins are shown and the caudal fin or tail is divided into three parts, the scales being represented by parallel, waving lines. This dish was intended for serving fish or meat at the table.

82. SLIP-TRACED DISH.
Fish Decoration.
Southeastern Pennsylvania, 1801.
In the Pennsylvania Museum, Philadelphia.

The oldest known piece of slip ware found in Pennsylvania is dated 1733. This is a barber's basin, made to fit the neck of the person shaving during the process of lathering. The conventionalized tulip forms the central embellishment and around the marly is inscribed:

"Putz und Balvir mich Hiebsch und fein
Das ich gefal der liebste mein, 1733."

Clean and shave me nice and fine
That I may please my beloved one.

This interesting piece is owned by Mr. George H. Danner, of Manheim, Pa.

83. BARBER'S BASIN.
Southeastern Pennsylvania, 1733.
Owned by Mr. George H. Danner.

A curious old pie plate is particularly noteworthy on account of the unusual number of human figures which cover its surface. It is probable that the design was inspired by that historical and elaborate entertainment which was given to the British General, Sir William Howe, by his officers on the occasion of his departure from Philadelphia in 1778, commonly known as the Mischianza. It will be noticed that the date on the plate is 1786, some eight years later than the event depicted, but in those days news traveled slowly and such a period of time might readily elapse before the deliberate country potter was moved to use as a subject for ceramic illustration the description of that spectacular performance which had penetrated to his inland community. As his intercourse with the outside world was exceedingly limited and

his knowledge of high life was circumscribed, he used the females of his own social circle, with their tulip-figured gowns and provincial headgear, as models for the aristocratic dames

84. SGRAFFITO PIE PLATE.
The Mischianza.
Southeastern Pennsylvania, 1786.
In the Pennsylvania Museum, Philadelphia.

of the fashionable city, while the British officers were represented in red and green uniforms, with whom the fiddler was supposed to be of equal rank and importance. It is amusing

to see the stately minuet thus portrayed on a homely pie dish and accompanied by an inscribed sentiment which bears as little relation to the subject as it does to polite literature.

One of the most pleasing designs in sgraffito work is found on a pie plate. A man and woman stand facing each other with clasped hands. The attitudes of the figures and

85. SGRAFFITO PIE PLATE.
A Wedding.
Southeastern Pennsylvania, 1793.
In the Pennsylvania Museum, Philadelphia.

their gaudily colored costumes are suggestive of a wedding ceremony, and this idea is carried out by the inscription which surrounds it:

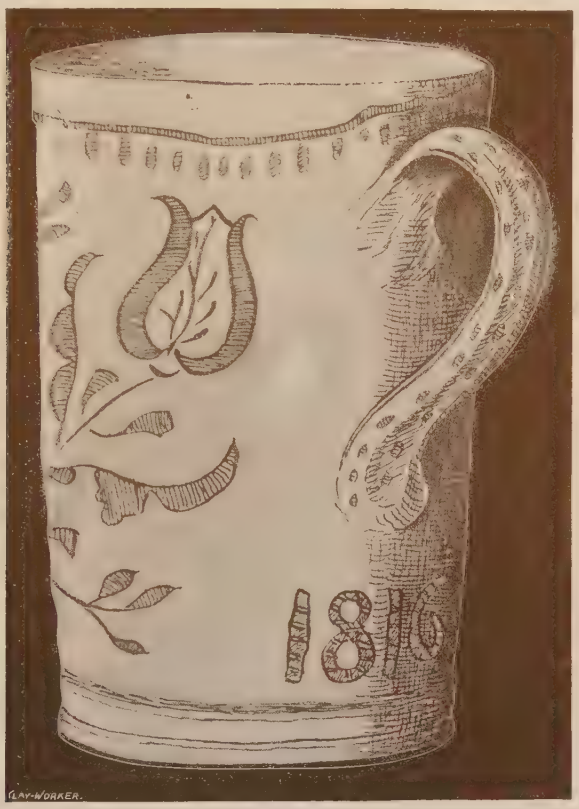
"Alle schöne Junfern hat Gott Erschafen
Die sein vor die Hefner äwer nicht vür die Pfaffen
21 ten Ocdober Anno 1793."

All beautiful maidens hath God created
They are for the potter but not for the priests.

86. SGRAFFITO DISH.
Tulip Decoration.
Southeastern Pennsylvania, 1789.
In the Pennsylvania Museum, Philadelphia.

This piece was probably made for a marriage gift to some brother of the craft, the date of the happy event being

the 21st of October, 1793. The delineation furnishes us with a glimpse of the fashions of that period in the German settlements of Pennsylvania. The tall hats of the bride and groom; the arrangement of the lady's hair in a net, and her flowered



87. SGRAFFITO DRINKING MUG.
Southeastern Pennsylvania, 1816.
In the Pennsylvania Museum, Philadelphia.

gown; the queue and ruffled shirt front, long-tailed coat and knee breeches of the groom, surrounded by foliage and blos-

soms of flowers in red and green, with turtle doves strutting beneath, present a quaint picture of a century ago.

A large curved dish, dated 1789, is somewhat unusual, because of the number of tulip flowers which appear upon it.

88. SGRAFFITO PLATTER.
Oval Form, 1826.

From a low, broad flower-vase rises a stem which sends out branchlets terminating in nine distinct blossoms. The tone

of the under clay, as shown through the coffee-tinted slip covering, is a deep, rich brown. No other color, either of clay or artificial pigment, has been used to vary the monochrome effect, excepting a circle of green inside the waving line of the edge (illustration 86).

In striking contrast to this piece is a large drinking mug entirely covered with white or yellowish slip, over which are scattered bright red sgraffito tulips. At the back, beneath the single handle, is the date of fabrication, 1816.

89. SPHERICAL JAR.
Sgraffito Designs and Inscriptions.
In the Pennsylvania Museum, Philadelphia.

Oval platters were seldom made by the Pennsylvania-German potters. As we have already seen, their meat and vegetable dishes were usually of circular form. One exception to the rule, however, has come to light. This is shaped somewhat after the pattern of the imported china platters,

which about this time (1826) were finding their way into the German settlements. It is interesting to note the arrangement of the decoration of this piece, which indicates that it was intended to be placed, when in use on the table, with the narrow side towards the carver (illustration 88). This innovation, however, does not appear to have met with favor, since, so far as we know, other examples have not been discovered. In the center are scratched sprays of foliage and around the margin is the oft-repeated couplet:

"Aus der Erde mit verstandt
So macht der heffner aller hand."

A jar or flower-vase, ornamented with designs of flowers, vines and an inscription which extends entirely around the circumference, is an excellent example of sgraffito work (illustration 89). The inscribed couplet is the same as that which is found on a dish made by Jacob Scholl in Montgomery county in 1831:

"Alles Verfreszen und Versoffen vor meinem end
Macht ein richdig Testament."

To consume everything in gluttony and intemperance before my end
Makes a fitting testament.

XIII. Miscellaneous Inscriptions Found on Pennsylvania-German Slip Ware

CHAPTER XIII.

Miscellaneous Inscriptions

Found on Pennsylvania-German Slip Ware.

The following inscriptions have been found by the writer on unidentified pieces of slip-decorated and sgraffito wares:

"Gottes güt und treü
Die ist alle mörnen neü,
Anno Domini 1818,"

God's goodness and truth
Are new every morning,

on a slip-traced dish of yellowish clay, with green, purple and white designs.

"Wan die Schisel schon verbricht
So solst du in schelten nicht,"

When the dish breaks
Thou shouldst not scold,

on a tulip-decorated sgraffito plate.

"Der Hafen ist von ert gemacht, 1788,"

The pot is made of earth,

on a fancy flowerpot owned by Henry D. Paxson, Esq.

"Never give a certainty for an uncertainty," an English inscription on a sgraffito plate.

"Aus der Erde mit verstant
So macht der heffner aller-hand, 1826,"

Out of earth with understanding
The potter makes everything,

on a sgraffito plate decorated with tulips.

"Glick, glas und Erde
Wie bald bricht die werde
Aus der Erd mid verstand
Magt der Hoefner aller Hand, 1798."

Luck, glass and earth
How soon they are broken;
Out of earth with understanding
Makes the potter everything.

(The old German *Sprichwort* runs "Glück und Glas wie bald bricht das").

"Die (sch) schisel ist von erd und don
Und die mensch bist auch davon, Anno 1800,"

This dish is of earth and clay (*thon*)
And the men are also thereof,

on a slip-decorated dish.

"Deisa Schüssel ist von Örda gamacht
Von sie Zerbricht der Heffner lacht, 1810,"

This dish is made of earth
When it breaks the potter laughs,

on a dish decorated with natural leaf impressions. This was a favorite quotation with the old Pennsylvania-German potters. It originated in Germany, where it is frequently found on old earthen vegetable dishes (*Gemüseschüsseln*) and other articles. An example of the former, belonging to the beginning of the nineteenth century, in possession of a Baden collector, bears the couplet in this form:

"Diese Platt aus Erd gemacht,
Wenn sie ferbricht der Häfner lacht."

Another Pennsylvania German variation is as follows:

"Die Schüssel ist von Erd gemacht
Wann sie verbricht der Häffner lacht
Darum nehmt sie in Acht."

The dish is made of earth
When it breaks the potter laughs,
Therefore take care of it (*in acht nemen*),

on a sgraffito piece.

"Junferlein und rosen bleder
Vergehen wie das regen weder,
1802 den 22 Mey
Geschrieben von P V M,"

Maidens and rose leaves (*Blätter*)
Pass away like rainy weather (*Wetter*)
1802 the 22d of May,
Written by P. V. M.,

on a sgraffito dish with red incised designs on a white slip ground. The name of the maker, whose initials are signed, has not been identified.

"Alle Jungfrauen auf der erden
Wolten gern zu weiber werden,"

All the young women on the earth
Would willingly become wives,

on a sgraffito plate.

"In der Schissel stedt ein stern
Und die medger haben die buben gern, 1823,
H. E. IS. T.,"
In the dish stands a star
And the girls would willingly have the boys,

on a sgraffito plate with large star in center. This same sentiment is also found on a slip-traced dish with the following variation in the second line:

"Die Medger hen die buben gern."

"Lustich wer noch ledig ist, traurich wer fersprucha est,"
Happy who is single yet, sad who is engaged,

on a sgraffito pie plate, with conventional fuchsia designs.

"Kan mich kein Pflaster heilen
So wolst du mit mir eilen
Aus dieser Jammer welt
Ins shöne Himmels Zelt,"

If no plaster can cure me
Wouldst thou hie with me
Out of this world of woe
Into the beautiful vault of Heaven?

Found on a sgraffito pie plate of the eighteenth century.

"Ich hav geward schon ein mangen dag
Und mich doch kein bub nicht haben mag."

I have waited already many a day (*tag*)
And yet no fellow wants to have me.

"Lieben und Geliebt zu werden
Ist die Gröste Freud auf Erden
Und so Weider Im Jahr 1831."

To love and be loved
Is the greatest joy on earth,
And so forth, in the year 1831.

"Es neckt mich ietzt der wohllust art
Ich hab schohn lang auf dich gewart."

I feel now in a loving way,
I have waited for you a long while.

"Fische vogel und Fornellen
Essen gern die Haffner gsellen, March 20, 1810,"

Fish, fowl and trout (*forellen*)
The journeymen potters enjoy,

on a dish decorated with natural leaf impressions. A somewhat similar sentiment occurs on a Bavarian earthenware dish of about 1800, in the possession of a collector in Baden:

"Ich esse gerne Fische und mein Frau Vögel."

I enjoy fish and my wife fowl.

"In der mid state ein Stern
Was ich gleich das es ich gern, 1826."

In the middle stands a star,
What I like I eat willingly (or enjoy).

"Essen ist vor leib und leben
Trincken ist auch gut darneben, 1793,"

Eating is for existence and life,
Drinking is also good besides,

on a sgraffito tumbler or drinking cup, in the collection of the Bucks County Historical Society.

"Der broden steht im offenloch
Frau geh hin und holl in doch, 1776,"

The steam stands in the oven mouth
Woman go and get it out,

on a slip-painted meat dish, sixteen inches in diameter, with central figure of a running ostrich or turkey.

"Ich bin ein vogel aller ding
Dasz brod ich ess dasz lits ich sing, 1792,"

I am a bird, of course,
Whose bread I eat his song (*lied*) I sing,

on a slip-traced dish, with figure of bird in center. This is an old German saying, which expresses the idea of loyalty to a benefactor.

"Es sein kein vögel, es sind kein fisch
Es weis ken gucku was es ist
Eine blumme Zuschreiben
Ist für die zeit zu verdreiben, 1793,"

There are no birds, there are no fish,
No cuckoo knows what it is,
To dedicate a flower
Is to pass away the time,

on a sgraffito pie plate, with figures of fuchsias. The exact meaning of this inscription is not apparent.

"Der Stern der auf der Bottel blickt
Der hat schon mannichem sein Glick verstickt, 1846,"

The star that looks down on the flask
Has destroyed the luck of many,

on a sgraffito plate, with star in center. This is one of the later productions of the Pennsylvania-German potteries.

"Ech weitig nit indar welt
Mein bart dar ist gar din gestelp, 1791,"

By everything in the world I know not why
My beard has grown so thin (*dünn*),

on a sgraffito barber's basin, with conventional flower in the center.

Barbers' basins were in general use in olden times. Examples of typical form, in porcelain, have been brought from China; in Italy they were made in majolica; Spain furnishes the same in Mambrino's Helmet (Don Quixote); several of identical shape, in red earthenware, decorated, inscribed and dated, have been discovered among the descendants of the Pennsylvania-German potters, who brought their art from Germany. A white faience jug of German origin, owned by a collector in Baden, bears on its front a colored design representing a barber shop. A customer is seated on a stool holding a shaving basin to his throat, while a knight of the razor stands beside him applying the lather. Above the picture is the inscription in black lettering:

"Andreas Dietrich

Aña Maria Dietrichin

Gott ist der Arzt, und ich sein Knecht
Wenn er mir hilft so heil ich recht. 1798."

God is the physician, and I his servant
When he helps me I heal right.

The barber in those days was the doctor or chirurgeon, and was always ready to shave, bleed or leech his patients. The ceramic illustration described is of interest in showing the manner of using this ancient utensil.

XIV. Slip-Decoration as Practised by American Potters

In Philadelphia—Chester County, Pennsylvania—Connecticut—Morgantown, W. Va.

CHAPTER XIV.

Slip-Decoration as Practised by American Potters.

We have already seen that in the German settlements of eastern Pennsylvania there were a number of English or American potters who learned the art of slip-decoration from their German neighbors, but how far the influence of the old German art extended to other sections of the country, where slip-decoration was practised to a limited extent, it is difficult to determine. It is true that some of the potters in Philadelphia and other places began decorating red earthenware with rude slip designs as early as the latter part of the eighteenth century. This style of ornamentation, however, was confined almost entirely to the use of yellow slip tracings in waving or zigzag lines on pie plates and meat platters. Thomas Haig, of Philadelphia, made such ware about 1812, and his successors continued its production down to the closing of the factory a few years ago. Throughout the country districts of certain parts of Pennsylvania it is probable that the art has survived until the present day, and at the pottery of John Spiegel, in Philadelphia, slip-decorated pie plates of the old pattern are yet being made.

About 1806 Thomas Vickers established a pottery in West Whiteland township, Chester county, Pa., and produced large quantities of the commercial slip ware, particularly pie plates, platters and crocks of various kinds. Mrs. Sara Louisa Oberholtzer, of Philadelphia, a descendant, has in her possession a number of old potter's tools and pie molds from the Vickers pottery, some of the latter being

marked with the initials T. V. and J. V. (Thomas Vickers and John Vickers) and bearing dates from 1806 to 1823. A large pottery jar in the collection of the Pennsylvania Museum, made at this establishment, is covered with a variegated glaze, and bears the incised inscription "Abigail Stromberg, West Chester, Chester county, 1st Mo. 7th, 1822." The recipient, whose name appears on the piece, was the wife of Olaf Stromberg, a prominent resident of West Chester, at that date. Other interesting pieces of sgraffito or scratched pottery from the same establishment are owned by Miss Bogle, of West Chester. One is a brown-glazed flowerpot, with double crimped pie-crust edge and the date "1822" and "Uwchlan township" inscribed around the body. It was in this year that the pottery was moved to the latter township, to the village of Lionville, where slip-decorated ware continued to be made by the Vickers family until about 1865, after which date the pottery remained in other hands until a few years ago.

Another example of the Vickers' ware, probably of about 1822, in the possession of Miss Bogle, is a similar flowerpot, on which occurs the following incised inscription:

> "Is this a christian world?
> Are we a human race?
> And can man from his brother's soul
> God's impress dare efface?"

On another part of the vase is inscribed "John Vickers & Son, Lionville, Chester county, Pa."

Mrs. Oberholtzer informs me that some of the workmen from the Nase pottery in Montgomery county were at one time employed at the Vickers pottery. One of them made toys and ornamental figures in the forms of animals and birds.

At a recent auction sale in West Chester, Pa., one of the pieces sold was an old pie plate with the inscription "Cherry Pie," in yellow slip.

In Connecticut slip-decorated earthenware was made seventy or more years ago. The ornamentation usually consisted of the initials or Christian names of the recipients and occasionally dates. The late Mr. A. G. Richmond, of Canajoharie, N. Y., had in his possession an ordinary red-glazed

90. SLIP-DECORATED PIE PLATE
With Name of Recipient.
Made in Connecticut, c. 1830.

pie plate, which bore in yellow slip script, extending well over the surface, the name "Maria," and Mrs. Henderson, of Herkimer, N. Y., is the owner of two similar pieces, one bearing the words "For Sally" and the other "For Julia," in greenish-yellow slip. Mr. H. W. Erving, of Hartford, Conn., is the possessor of several of these plates, one inscribed in the center with the initials "C. B." and the other with the

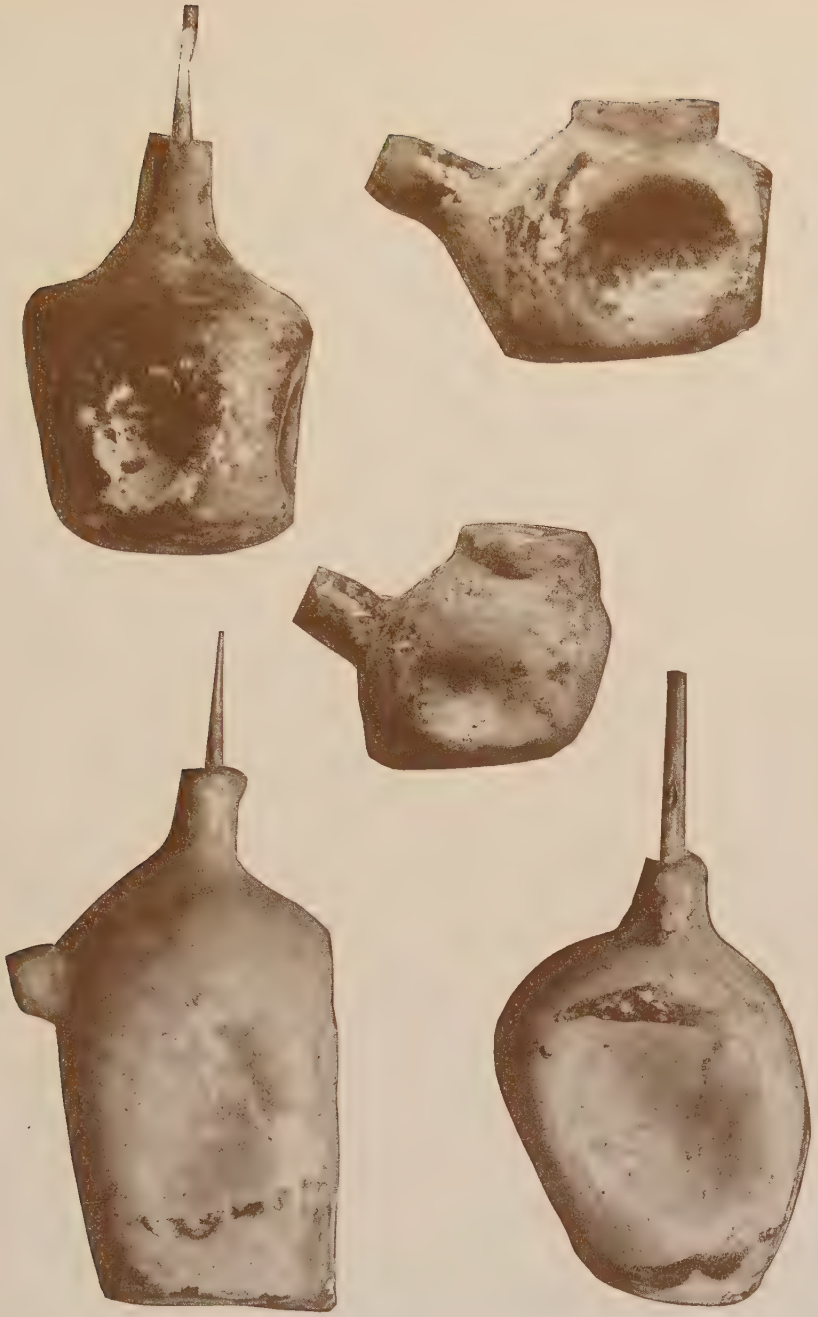
date "1832." An oval platter in the Pennsylvania Museum is embellished in green slip, with the names "George and Lucy" in large script lettering, which occupies the entire center of the dish, in three lines. The production of these name plates appears to have been confined to some of the small potteries of Connecticut and New York, and was probably a survival of the art practised by the old English potters.

It will thus be seen that the slip-decorated pottery of other sections was of the simplest character and much less elaborate and pretentious than that produced in the Pennsylvania-German district.

Slip-decoration was practised at Morgantown, W. Va., in the latter part of the eighteenth century, as discovered by Dr. Walter Hough, of the United States National Museum. A pottery was started there previous to 1785 by one Foulke, who, about 1800, was succeeded by John W. Thompson, his apprentice. Among the discoveries of Dr. Hough is a most interesting series of potter's tools, among which are a number of primitive, single-quill slip cups or bottles for slip-painting. While these resemble in general form the quill boxes used in eastern Pennsylvania, they differ in having a smaller opening at the top for pouring in the liquid slip. Dr. Hough states that "the upper side of the vessel has an orifice, to which was fitted a plug pierced with a small hole, and the spout is supplied with a quill. The vessel is shaped for grasping in the hand. Being filled with clay slip about the consistence of thick cream, the stopper was inserted and the flow of the slip regulated by the opening and closing of the orifice by the thumb. By this means designs were applied to pottery, often complicated, and producing pleasing effects."*

This was the English and French method of using the slip

*See Annual Report of the U. S. National Museum for 1899, pages 511-521.



91. SLIP CUPS USED IN DECORATING POTTERY.
From Morgantown, W. Va., about 1800.
In the Smithsonian Institution.

cup or *pipette*, and it is probable that Foulke had learned his trade in England, or at least had acquired the process from an English potter.

Among the pieces of pottery found at Morgantown are two fine examples which were evidently decorated in this manner. One is a brown preserve jar, about ten inches in height, covered outside and inside with a transparent lead

92. SLIP-DECORATED JARS.
Morgantown, W. Va., c. 1800.
In the Smithsonian Institution.

glaze speckled with minute dark brown spots. Around the side are conventional tulips in white, green and brown. The other is a churn-shaped vessel in the form of a truncated cone,

nearly ten inches high, covered with a semi-transparent greenish-yellow glaze and decorated with a floral design, possibly intended for the tulip, in black.

Among the old potter's tools discovered by Dr. Hough is a series of wooden "ribs" of various shapes, including several which are notched on one side in different designs, presumably for indenting and shaping the rims of hollow vessels

93. "RIBS" OR SMOOTHERS.
Morgantown, W. Va., c. 1800.
In the Smithsonian Institution.

which were thrown on the wheel. The collection also includes a large variety of clay hand stamps for applying relief designs to the surface of the ware, button molds, pipe molds and a number of most interesting and unusual roulette wheels or "coggles"—cylinders of baked clay with engraved designs

on the surface, mounted in rude wooden handles, for running ornamental relief or incised bands around jars and crocks when in the moist clay state. These are much more

94. "COGGLES" OR DECORATING WHEELS.
Morgantown, W. Va., c. 1800.
In the Smithsonian Institution.

elaborate than the simple decorating wheels used by the Pennsylvania Germans for notching or indenting the edges

of pie plates, which were merely cut across the periphery in a series of straight or oblique lines. A fine example of relief decoration produced by means of one of the hand stamps or molds is an unglazed water pitcher bearing on one side the molded device of a house, surrounded by trees.

Slip-decoration in its primitive stages is now a lost art in the United States. It flourished, principally in Pennsylvania, for nearly a century and a half. Its decadence commenced with the advent of pewter, and when the cheaper grades of white crockery began to be introduced the products of the German potteries ceased to be in demand.

Slip-decoration was the forerunner of the modern art of painting on the unbaked ware with colored clays, as exemplified in the Rookwood pottery of the present day. Its highest artistic development is found in the *pâte-sur-pâte* process, as practised by Mr. M. L. Solon at the Minton factory in England, who is recognized to-day as the greatest exponent of this beautiful art.

INDEX

PAGE

Amiens Museum 37, 38

Barber's Basins 150, 196, 197, 212
Berkheimer, Susanna 193
Bloomfield Moore Collection 34, 35
Buck, William J. 111
Bucks County Historical Society 100, 154, 210

Certificates of Birth, Marriage and Death 93
Cock 87
Connecticut Slip Ware 217
Cooper, William A. 122
Cope, Michael 165
Copper Oxide in Glaze 38, 40
Creussen, Bavaria, Slip Ware 34, 35

Dahlia 136
Danner, George H. 39, 110, 111, 197
Dates on Slip Ware 100
Davis, Gen. W. W. H. 117
Decorative Subjects:
  Animals 87, 88
    Cock 87
    Deer 87, 131, 132, 147
    Dog 87, 131, 132
    Fish 88, 196
    Hen 87
    Horse 87, 173
    Lion 87, 177
    Rabbit 87, 139
    Serpent 174
  Birds ..... 84 *et seq.*
    Dove 84, 113, 172, 173
    Duck 62, 86, 139
    Eagle 73, 84, 156, 165

Decorative Subjects—Birds: PAGE
Oriole 84
Parrot 154
Peacock 84-86, 115-117
Pelican 86
Stork 174
Swan 86, 140
Flowers ..... 81 *et seq.*
Dahlia 136
Forget-me-not 83, 160
Fuchsia 81, 82
Lily of the Valley 36, 84
Peony 136
Tulip 40, 82, 83
" (England) 32-34
" (France) 34, 37
" (Germany) 32, 33, 82
" (Holland) 82
" (Pennsylvania Germans Retain Persian Name) 83
" (Persia) 32-34, 36, 82, 83
" (Turkey) 82
" (Vienna) 34
Human Figures 88, 89
Deer 87, 131, 132, 147
Deetz, Charles H. 4, 142
" Thomas B. 4
Dickenshied, Mrs. Elvina S. 127
Diffenderffer, Frank Ried 4, 15
Dog 87, 131, 132
Dove 84, 113, 172, 173
Draugh, Rudolph 14
Drochsel, Peter 14
Duck 62, 86, 139
Durham Iron Furnace 93

Eagle 73, 84, 156, 165
Englefontaine 38
Entoine 38
Ephrata Community 26
E. R. 185
Erving, H. W. 161, 217

Field Columbian Museum 117

PAGE
Fish 88, 196
Fischer, H. L. 25
Forget-me-not 83, 160
Friend, Rev. Hilderic 82
Fuchsia 81, 82
Funck, Jacob 183, 184

Geismar, Jacob 20
G. M. 185
Gersoit, Conrad 185
" Marsia 185
Gesner, Konrad von 82
Glaze 36, 40, 49, 50, 56, 57
Groff, Maria 123

Haldeman, Prof. Samuel Stehman 19
Halsey, R. T. H. 88
Harbaugh, Rev. Henry 26
Haring, A. B. 4, 45, 105, 168
Harris, Mrs. Sarah B. 116, 117
Heibner, George 14
Helbard, Maria 117, 185
Hen 87
Hodgkin, John Eliot and Edith 32
Hoffman, Dr. William J. 19, 22
Horne, A. R. 25
Horse 87, 173
Hough, Dr. Walter 218, 221
Hüster, —— 107

Illuminative Writing 85, 93, 94
Inscriptions on Pottery ..... 89 *et seq.*, 207 *et seq.*
" on Houses 95, 96
Iron Furnaces 93
" Stove Plates 93, 95

Jackson, Gen. Andrew 167, 173, 174
Jacquemart, Albert 33
Jones, Edward Russell 67
Jungin, Mathalena 114, 115, 117

PAGE
Kilns 59, 60
Kuhns, Oscar 11, 23, 26, 95

Langenheim, F. D. 194
Lead Glaze 36, 40, 49, 50, 56, 57
Leaf Impressions 70-72
Leidy, Jacob 123
Lightcap, Mollie 186, 187
Lily of the Valley 36, 84
Lion 87, 177
Low, John G. 70

Manganese in Glaze 51, 149
Mercer, Henry C. 86, 93, 94, 101, 155
Mischianza shown on Plate 197, 198
Monday, John 184
Moravians 107
Morgantown, W. Va. 218-222
Morris, John T. 3
Morse, Prof. Edward S. 108
Molded Ware 74

Nadler, Karl G. 21
Naiis, Johannes 14
Neumark, Georg 194
New York Slip Ware 218
Nockamixon Swamp 105
Nottingham Art Museum 33

Oberholtzer, Sara Louisa 215, 216
Oriole 84

Paper Patterns Transferred to Pottery 72
Paquot, M. Ris 37
Parrot 154
Pâte-sur-Pâte 223
Paxson, Henry D. 75, 177, 178, 207
Peacock 84-86, 115-117
Pelican 86
Pennypacker, Hon. Samuel W. 4, 162

PAGE
Peony 136
Philadelphia Slip Ware 215
" Troop of Light Horse 135
Pies 101, 102
Platter 202
Potters (Slip Ware) Pennsylvania-German:
Albert, Henry 107
Bartleman, ——— 107
Bergey, Benjamin 55, 87, 88, 107, 172-175
Bigley, John 106
Bitting, ——— 107
Diehl, George 106, 179
Drach, Rudolf 14, 106, 117, 118
Graber, ——— 107
Greaser, Andrew 105
Groff, Joseph 123
Haring, David 105, 168-171
" Jared R. 105, 171, 172
" John 105, 171
Harwick, Joseph 105
Headman, Andrew 86, 106, 153, 154
" Charles 106, 154, 155
" John 106, 153
" Peter 106, 153
H. E. IS. T. 209
Herstine, Cornelius 105, 106
" Daniel 106
" David 105, 106
" John, Sr. 105
" " Jr. 105
" Peter 105
" Solomon 106
Hildebrand, Friedrich 88, 107, 176-179
Hübener, Georg ..... 14, 86, 107, 112 *et seq.*, 184, 185
I. T. 75, 106
Kintner, Charles 105
" Hugh 105
" Jacob 105, 106
Kline, Philip 106, 155-157
Klinker, Christian 55, 106, 111
Leidy, John ..... 58, 107, 118 *et seq.*, 195
Michel, William 106
Miller, Christian 106

Potters (Slip Ware) Pennsylvania-German : PAGE
Mondeau, David 106
" Edwin 106
" John 105, 106
Moore & Kinsey 107
" Richard 106
Moyer, Mathias 106
Mumbauer, Conrad 106
Nase, John ..... 55, 58, 107, 147 *et seq.*
Neesz, Johannes ..... 14, 38, 107, 136 *et seq.*
Neisser, Jacob 106
Nizer, Jacob 106
P. V. M. 209
Ranninger, Conrad K. 73, 107
Rieley, John G. 105
Rode, ——— 107
Roudebuth, Henry 107, 161, 162
Scheetz, Jacob 105
" Philip 105
Scholl, Jacob ..... 14, 83, 107, 157 *et seq.*, 203
" Michael ..... 14, 107, 157 *et seq.*
Schrumm, Franz 106
Sigafoos, Jacob 105
Singer, Milton 106
" Simon 106
Spinner, David ..... 81, 89, 106, 127 *et seq.*, 137, 138
Stackhouse, William 106
Stier, Gilbert 106
" Jacob 106
" Philip 106
" William 106
Stofflet, Heinrich 107, 162
Stout, Abraham 106, 111
" Isaac 106, 111
Taney, Jacob 75, 105
" J. R. 106
Toomey, Helfrich 106
Troxel, Samuel ..... 14, 107, 163 *et seq.*
Potters (Slip Ware) :
Cope, ——— 107
Foulke, ——— 218
Haig, Thomas 215
Horn, Samuel 107

Potters (Slip Ware):
PAGE
Johnson, Joseph 106
McCammon, Samuel 106
McEntee, John 105
" Michael 105
" Patrick 105
Mills, Jacob 106
Smith, Joseph ..... 106, 108 *et seq.*
" Thomas ..... 106, 108 *et seq.*
" William 106
Spiegel, John 215
Thompson, John W 218
Vickers, John 216
" Thomas 215, 216
Watson, —— 106, 153
Weaver, Abraham 105, 175, 176
Potter's Tools ..... 48 *et seq.*
Potts, John 93
Processes of Manufacture ..... 45 *et seq.*

Quill Boxes 48-54, 56, 57, 219

Rabbit 87, 139
Räderin, Cadarina 112, 113
Ratzel, M. L. 158
Reiser, Elizabeth 168
Richline, John 161
Richmond, A. G. 217
Riehl, —— 84
Rolfe, Prof. Alfred G. 167
Roofing Tiles 100, 107
Rookwood Pottery 223
Rutter, Thomas 94, 95

Sachse, Julius F. 4
Samplers 93, 94
Serpent 174
Sevres Museum 37
Singmaster, Elizabeth 123
Sgraffito Ware 31, 32, 37-39, 41, 57, 58
Shaddinger, Henry F. 156
Sholl, Frederick 14

PAGE

Slip Cups 48-54, 56, 57, 219
Slip-Decoration 31, 53, 56, 57
" " (England) 32, 34, 39, 41, 218
" " (France) 32, 36-39, 218
" " (Germany) 32, 34-36, 39
" " (Switzerland) 32, 36, 153
Slip Ware ..... 31 *et seq.*, 40, 55
" " (Germany) 34-36
" " varieties of ..... 67 *et seq.*
Smithsonian Institution 85, 86, 220-222
Solliday, Daniel 155
Solon, M. L. 32, 153, 223
Spinner, Gen. F. E. 127
" Ulrich 127
Sterner, Sally 161
Stiegel, Baron William Henry 93
Stork 174
Stove Plates 93-95
Stowe, Harriet Beecher 102
Stromberg, Abigail 216
" Olaf 216
Swan 86, 140
Swartzlander, Miss Laura 112

Terry, James 108, 109
Tiles 100, 107
Tobacco Pipes 100
Toft, Ralph and Thomas 32
Tombstones 94
Traugh, Rudolph 118
Tulip 32-34, 36, 37, 40, 82, 83

U. S. National Museum 218
Utensils made by Pennsylvania Germans:
Apple Butter Crocks 99, 168
Coffee Pots 99
Cream Pitchers 99
Flower Vases 100
" Pots 99
Ink Stands 100
Jars 99
Jugs 99

Utensils made by Pennsylvania Germans : PAGE
Meat Dishes 99
Mugs 99
Pie Plates 100, 101
Pots 99
Puzzle Mugs 100
Shaving Basins 100, 150, 196, 197, 212
" Cups 100
Sugar Bowls 99
Tea Canisters 100, 109
Toys 100
Vegetable Dishes 99

Verdigris in Glaze 51

Warwick Iron Furnace 93
Washington, Gen. George ..... 140 *et seq.*
Weaver, Mary Ann 175
" Samuel 106, 175
Wedding Scene on Plate 199
Williams, J. S. 108
Wollenweber, L. A. 22

PUBLISHERS
PATTERSON
PRINTING
& WHITE CO.

3 1172 02103 3782

PUBLIC LIBRARY
DISTRICT OF COLUMBIA